

# THE ETUDE

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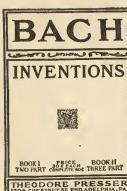
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THE PUBLISHER OF THE ETUDE WILL SUPPLY ANYTHING IN MUSIC.

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NO. 1.

JOSEF HOFMANN ON PIANO PRACTICE  
AND TECHNIC.

• • •

A closer knowledge of Josef Hofmann proves two things: his possession of an extraordinary alertness of mind and of concentration—qualities of eminent importance to the pianist, and an idea is conveyed to him sufficiently by a suggestion, and his opinion on subjects connected with his art appears always ready for immediate expression. There is in him an odd combination of the boy and the man. In some respects his mental development is that of a man of forty, judging from his expression of opinion along certain lines. Again, in selecting illustrations to enforce his point of view he is hoy.

During our conversation a number of other persons were in the room, and there was considerable confusion in consequence; several times there were interruptions. But Hofmann held fast to his theme of the moment, returning to it without deviation, and taking it up exactly where it had been left off.

His cast of countenance is more Polish than Polish, strongly marked, not quite in repose, but varying in expression in conversation. His muscular power is highly developed, though his frame is slight. From his manner this is evident (and a most important one in the development of talent) is to be learned: he has been carefully trained without meddling with his individuality, and he has been reared without depriving him of a full sense of freedom.

Madame Nordica once said to me that self-consciousness with people of riper years was due often not to constantly dunning into the ears of the child, "You must not do this or that, for, if you do, what will people think of you?"

But a worse point yet is the destruction of individuality by the constant assertion, "You must do this or that, too, and that is the only way."

The precocious development of Hofmann set aside in great measure this danger at the outset; but later, in the intermediate, the critical, stage of his training he had a greater one to face. To bring his talent within bounds of stricter restraint, and to set him well on the thorny path of the artist after adulations of audiences and praise of critics was no light task. It could only have been attained by sound judgment and tact, and it has been done well. As a man he thinks for himself with excellent reasoning powers; he is developed mentally beyond his years, certain directions, and that too, in fact, is the fact that music has claimed so large a share of his time.

The individuality of an artist makes always a fascinating study. The broader the mind, the broader the art. One thing impresses itself strongly in the majority of instances, and that is a great degree of cultivation in the case of artists comes from highly-developed powers of observation and natural receptivity rather than from the actual amount of



To the Etude  
Josef Hofmann

the language grew clearer and clearer. That which I had learned but not assimilated became a part of my mental equipment, and this is exactly the case in playing the piano. The longer you know a piece before you play it in public, the more you have thought it out and fixed it in your mind, the better will be your performance. You must get it settled in your mind; it must become part of you. But, after all, the playing of a piece in public is what makes it fireproof. That is the pre-eminent source of its development and finish; therefore, the oftener you play a piece in public, the better will be your development of it.

Personally I find it a hard plan to practice a piece on the day I play it in public. One or two days before a concert it is all well and good to practice it, but never earlier. Then, when you come before your audience your mind is fresh, and the interpretation will consequently be better.

In the division of practice during the important period of acquiring technic, in the earlier days three or four hours daily are necessary for the study of it, but never more than four. In the middle period of study I practiced six hours a day, and of that time I devoted from an hour and a half to two hours to technic pure and simple, the rest of the time I gave to the study of dynamic effects and composition. During the time that I am concertizing I practice only as much as is necessary.

The great danger in the acquiring of technic is overtraining, and that stiffens the muscles instead of developing them. Stop before you are tired. Of course, you may play octaves from the wrist until you are tired, but never finger-work; that stiffens the sensibility of the muscle is lost when you get cramps. Every finger is an individual; it has eyes. The wrist is a single man; the fingers, ten. But, if you can play finger-work until you are tired, those ten become as one.

"One should not become accustomed to practicing at a fixed time every day. Practicing at a certain hour becomes a fixed habit, and as a result hampers the performer, who should be able to play at any time. Practicing at different times in the day instead of at a fixed hour and then the muscles will always be ready to act.

An artist must be able to play whenever he is called upon. For an artist, and for one who wishes to become an artist, it is, therefore, most important to be indifferent to the time at which he plays, and to accomplish this practice should be done at different hours, and not at set ones. The development of the muscles is important for a pianist; but without nervous power muscle is of no use. Muscle is the machinery, but the brain and nervous power are the motor. Without this power the muscles lose their elasticity; the nerve control the blood, keeping the muscles elastic. When I am playing I never feel ill. Even when I was injured by falling from my bicycle the second I did better, and the third it came quite natural to me to speak it. But this I observed, I learned most of the language after I had left the country and during vacations, when I had quiet time for thoughts. I did not study it then, but I thought things over and settled them in my mind. The things that I had heard came to me, and then it was that

went to Russia I learned nothing of the language; the second I did better, and the third it came quite natural to me to speak it. But this I observed, I learned most of the language after I had left the country and during vacations, when I had quiet time for thoughts. I did not study it then, but I thought things over and settled them in my mind. The things that I had heard came to me, and then it was that

"Everything is possible if one has developed the nervous power of one's own body."

"I have found rowing at the sea-side and the hand-

## THE ETUDE

# Guiding Thoughts for 1902 from Leading Musicians.

ling of a heavy boat in getting it into and out of the water exist for developing the muscles. The same may be said of almost any hard work requiring half an hour.

"Firing work that makes the muscles stiff is bad, unless the elasticity is gotten back at once. If the muscles are ruined by overexertion, that elasticity is never regained; but the muscles can be obtained in order that muscular development may be obtained.

"The results with many young pianists are bad, unless they disappear when the time of their full development should have arrived is that they are told that they are great when they are not. I have experienced development, and I know what I am talking about. In those cases where pianists appear only to disappear, precept has been mistaken for talent. Precept has its value, but it does not make an artist. The question deciding the matter in such cases is the quality that characterizes the gift. Whether real talent exists alongside of precept is a matter which a musician, and not the parents, must settle.

The pianist who is a specialist gets less out of music than the one who is interested in all good compositions. In certain professions it is well to be a specialist, but not in music, for music is not so vast a composition as some others. The man whose mind is big enough to understand one composer can understand others.

The necessity that exists for specialization in some branches does not exist in music. A physician may be an oculist, but he must know as well about everything else in medicine. You would not go to a physician who was not a practical one, although he might be able to do one thing better than another.

In music every player plays one composer best, but that is no reason why he should make a specialty of that composer. The musician who plays the most out of music is the one who plays all composers.

"Rubinstein never made any generalization of the interpretation of Chopin during my study with him, for he had no time to give me even a single one of his compositions. You cannot speak of him as appearing in them as the same individual, for in each thing that he has given out he is different.

"Schumann is more of a composer who sticks to a certain rhythm; you recognize him for ten miles ahead.

"With Chopin there is a certain nimbus, but he is always different.

"During the two years that I studied with Rubinstein I lived in Berlin, and would go to him wherever he was to play to him. It was not practical to move to the city where the great pianist had stopped at the time to be living, for more likely than not he would suddenly say: 'I am sorry, but I feel that I must leave Dresden for Leipzig next week.' The next week I would simply journey to Leipzig instead of to Dresden, and go to the piano of Rubinstein, who would give me a great deal to accomplish; a Beethoven instead of a larger Chopin work, and other things. I can say it, I think, without vanity, that had I not learned very rapidly it would have taken me a month instead of a week to prepare for those lessons. To play before him was a far more difficult task than to play before the most critical audience. At first his interruptions were constant, but by degrees they became fewer until the last time I played before him, and after he had told me that I was ready to return to the concert room, I think there was no interruption at all."

"One sad event clouded my disappearance after a retirement of seven years. Rubinstein died on that day. As a tribute to him I had included in my program his 'Souvenir de Dresden,' which he had dedicated to me. By an odd coincidence, the composition is of tragic meaning and funeral, although written in pastoral form."

WILLIAM ARMSTRONG.

It is a relief to work out our ideals. We should not hold to the same ideal too long; each has its day, and should give way to others, born, in fact, from itself.

LOUIS C. ELSON.

WHY not resolve that your teaching throughout the year shall be more practical than ever before? Resolve to remember that if one tries to put a gallon into a quart bottle much will overflow; if you put it into a gallon bottle it will just fit; if you pour it into a four-gallon jug there will still be room left

for much more. Resolve to consider the receptivity of your pupils in the next year of teaching.

AMY FAY.

Most people regard it as an extravagance or waste of money to buy concert-tickets. On the contrary, the money is well invested, for nothing so stimulates artistic progress in music as the frequent hearing of great players and great singers.

HENRY T. FINCK.

It has been said often, but cannot be said often, that the reason why so few Americans succeed in music is because they are too much in a hurry to get to the top. You cannot tumble up the Matterhorn—but it is very easy to tumble down. I know of no more important New Year's greeting.

AD. M. FOERSTER.

Tug provent! "turning over a new leaf" cannot be better supplemented than by a retrospective view of the past year's experiences—experience is a great educator.

MARY HALLOCK.

Be like THE ETUDE in your year's work: consider now to observe to help, none too strong to be uplifted; be practical in your musical ideals and ideal in your common-sense.

HENRY G. HANCHETT.

My wish for the music-teachers of America is that they may learn to value education more and training of their pupils less; that they may learn to "draw out" from the pupil's mind the powers it contains and help them to adequate expression through music rather than to devote themselves to hanc or thanc in the endeavor to secure meaningless execution or technique. I do not believe much in New Year Resolutions. The resolutions are all right, but there is no special value in New Year as a time for making them. Make them whenever they are needed and make them so that they shall go forward in progress. But a good resolution for a music-teacher to make at any time is: To give every lesson that, if the pupil, on leaving the teacher, should have her hand crushed or should lose her voice, she would still find something of value in the lesson—something that will reach heart and soul, something that will endure when the body shall have crumpled to dust.

EDWARD B. HILL.

A most encouraging reflection for the New Year is the ever-increasing musical self-reliance of America. For the future we must have fearless, strong individuals, judicious progressiveness, unsparing social cultivation. The outlook for the musical independence of America was never brighter.

CARL HOFFMAN.

THESE are no straight lines in Nature; her laws, however, invariant and constant, show results of infinite diversity. Let the progressive teacher resolve to adjust himself to and bend himself in plan and purpose to meet and utilize this infinite diversity in his pupils' minds. Success or failure largely rests here.

P. V. JERVIS.

TO DEEPEN the feeling for the beautiful in art, to assiduously strive for a more beautiful sympathetic tone, to play more from the heart, less from the New Year.

(To be continued in THE ETUDE for February.)

PERLEY DUNN ALDRICH.

We append below a number of sentiments for the New Year specially prepared for THE ETUDE by the leading musicians of this country. They embody the reflections of wide experience and heartfelt convictions, and every one is worthy of being taken as a motto for thought and work during 1902. They might well be framed and placed in the studio. So many were received that we could print but a portion of them in this issue.—EDITOR.]

WILLIAM ARMSTRONG.

It is a musician's duty to express himself through his art. We must pattern after no one, but let our musical instincts express themselves until they can do it with freedom and authority. Many a good musician has failed because of his diffidence in expressing what is in his soul. Why not begin the new year by expressing ourselves more freely!

DANIEL BATCHELLOR.

Music is more than technique; it is the interpreter of Nature and of human nature. Therefore the teacher who would inspire pupils must add to musical technique an intelligent appreciation of the living forces of Nature, and also a keen sympathy with human nature in all of its many forms and varying moods.

EMILIE FRANCES BAUER.

MUSIC is the vehicle in which to carry such emotions, thoughts, and sentiments as are too vast, too deep, too great for words. But musical study is not enough. After having the magnificent vehicle one must have thoughts, emotions, and sentiments that deserve to ride in state.

H. A. CLARKE.

MUSIC will never reach the place in the estimation of the world to which it is entitled until every musician feels it incumbent on him, by conduct and culture, to prove to the world the dignity of his art, and his own worth as its representative.

J. FRANCIS COOKE.

Is no way can the musician of to-day make his service more valuable to his art or to his country than by appreciating the genuine ethical importance of good music as a highly educational factor in the upbuilding of the human race. This confirmed, he should spare no labor in the glorious fight to make the general public realize that this form—music—is not to be prostituted to the mere sensual level of ear-tickling, but to be regarded as one of the grandest and highest achievements of civilization.

EDWARD DICKINSON.

It sometimes seems though the music-teacher exceeds more labor with less return than almost any other kind of worker. But let him not despair. Science proves that—more mental as well as physical—is irretrievable.

If the music-teacher is not producing brilliant performances, he is, at any rate, increasing the sum of taste and knowledge. If he is truly consecrated, his effort blends efficiently with all the forces that act for the intellectual and moral welfare of the people.

CARL HOFFMAN.

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however, invariant and constant, show results of infinite diversity. Let the progressive teacher resolve to adjust himself to and bend himself in plan and purpose to meet and utilize this infinite diversity in his pupils' minds. Success or failure largely rests here.

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## THE ETUDE

# IN MOZARTLAND WITH OLD FOGY.

SALZBURG, December 15, 1901.

DEAR MR. EDITOR: The Mozart number of THE ETUDE has just reached up here in Mozart's land, and to say that I devoured its contents at a sitting would be but the statement of a bare fact. Reading about Mozart and his music on the very ground he trod—I have seen, touched, wept over the stones worn away by his youthful feet—in the very room of his birth is quite a different experience from seeing the same articles in type in America. The written words of your contributors—all honor to them—have written deeper meaning here. As I strolled slowly up the steep stairs of the house No. 9 Getreidegasse—for my old old bones are no longer sweetened by youth—I felt a glow within my bosom at the thought that above me was the floor on which Wolfgang Amadeus Mozart first saw the light, first heard tones! I know this sounds old fashioned, but I know that the unbosoming of a man's dearest thoughts always runs the risk of ridicule; yet I cannot refrain from exposing my feelings, and thanking the Editor of THE ETUDE for his sympathetic treatment of the greatest musician the world has yet known—Mozart.

The greatest? Yes, the greatest; greater than Bach, because less studied, less artificial, professional, and doctrinaire; greater than Beethoven, because Mozart's was a blithness, a more serene, spirit, and a spirit whose eyes had been anointed by beauty. Beethoven is not beautiful. His is dramatic, powerful, a maker of storms, a subduer of tempests; but his speech is the speech of a self-centered egotist. He is the father of all the modern melomaniacs who look into their own souls, write what they see therein—myself excepted—slighting selfishness and ugliness. Beethoven, I say, was too near Mozart not to absorb some of his sanity, his sense of proportion, his glad outlook upon life; but the dissatisfied peasant in the composer of the *Eroica*, always in revolt, would not allow him tranquillity. Now is the fashion for soul hurricanes, these confessions of impotent wrath in music. Beethoven began this fashion; Mozart did not. Beethoven had himself eternally in view when he wrote. His music mirrors his wretched, though profound, soul; it also mirrors many weaknesses. I always remember Beethoven and Goethe standing side by side as some royal nobody—I forget the name—went by. Goethe doffed his bonnet and stood uncovered, head becomingly bowed. Beethoven folded his arms and made no obeisance. This anecdote, not an apocryphal one, is always hailed as an evidence of Beethoven's stiffness of character, his rank repugnance, while Goethe is slightly snuffed at for his shabbiness. Yet he was only below the surface. If Mozart had been in Beethoven's place, how courtly would have been the bows of the little, graceful Austrian composer. Now Beethoven was a boor, a clumsy one, and this quality abides in his music—for music is always the man. Put Beethoven in America in 1900 and he would have developed into a dangerous anarchist. Such a nature matures rapidly, and a century might have marked the evolution from despiser of kings to a hater of all forms of restrictive government. But I'm getting in too deep, even for myself, and also far away from my original subject.

I fled Bayreuth. I reached Munich. The weather

was warm, yet of a delightful balminess. Some day, and there are points on the musical horizon, some day, I repeat, the reign of beauty in art will reassent its sway. Too long has ugly been king, too long

have we listened with half-cracked ear-drums to the noises of half-cracked men. Already the new generation is returning to Mozart—that is, to music for music's sake, to the beautiful.

I went to Salzburg deliberately. I needed a sight of the plain and simple of its romantic surroundings, to still my old pulse jangled out of tune by the noise of Bayreuth. Yes, the truth must out. I went to Bayreuth at the express suggestion of my grandson, Old Fog, 3d, a rip-roaring young blade who writes for a daily paper in your city. What he writes I know not. I only hope he lets music alone. He is supposed to be an authority on foot ball and Russian caviar; his knowledge of the latter he acquired, so he says, in the great Thirst Belt of the United States. I sincerely hope that Philadelphians are not aliquid to! I am also informed that the lad occasionally goes to concerts! Well, he begged me

iron. Up to the explaine, up under the mountains, up where I gave my coachman a tip that made his mean eyes wink. Then skirting a big hedge in blue, policemen, and loungers, I reached the box-office.

"Have you a stall?" I asked in turn. "Pew!" I said aloud. "Mozart comes high, but we must have him." So I fetched out my lean purse, fished up a gold piece, put it down, and then an inspiration overtook me—I kept one finger on the money. "Is it 'Don Giovanni' or 'Magic Flute' this afternoon?" I demanded. The man stared at me angrily. "What you talk about?" It is 'Tristan und Isolde.' This is the new Wagner theater!" I must have yelled loudly, for when I recovered the big wedgie was slapping my back and urging me earnestly to keep in the open air. And that is why I went to Salzburg.

Despite Bayreuth, I was happy in the old haunts of the man whose name I adore. I went through the Mozart collection, saw all the old pictures, reliques, manuscripts, and I reverently fingered the harpsichord, the grand piano of the master. Even the piece of 'Genuine Court Plaster' from London, and numbered 42 in the catalogue, interested me. After I had read the visitors' book, inscribed therein my own humble signature, after talking to death the husband and wife who act as guardians of these Mozart treasures, I visited the Mozart platz and saw the statue, saw Mozart's residence, and finally—bliss—ascended the Kapuzinerberg to the Mozart cottage, where 'The Magic Flute' was finished.

Later, several weeks later, when the Wagner municipal delirium had passed, I left Salzburg with a sad heart and returned to Munich. There I was allowed to bathe in Mozart's music and become healed. I heard an excellent performance of his 'Così Fan Tutti' at the *Residenztheater*, an ideal spot for this music. With the accompaniment of an orchestra of thirty, more real music was made and sung than the whole Ring Cycle contains. Some day, after death, without doubt, the world will come to grief by my way of thinking, and purge its eyes in the Pianin spring of Mozart, cleanse its vision of all the awful sights wailed by the dissonant harmonies of Beethoven, Schumann, Wagner, and Richard Strauss.

I fear that this letter will enrage my grandson; I care not. He writes, do not waste valuable space on his "copy." I inclose a picture of Mozart that I picked up in Salzburg. If you like it, have my permission to reproduce it. I am here once more in Mozartland!

OLD FOG.



MOZART AT THE SPINET.

## THE ETUDE

### PROBLEMS OF MUSIC-EDUCATION.

In looking back over the work of the past year it has seemed that there has been a sturdy effort all along the line to raise the standard of work and achievement in music. The greater part of this advance has been in the quality of the teaching which has been done. Teachers have been more earnest, more thorough, and more scientific; they have not rested satisfied with a routine along the old lines, but have sought to learn how they might do their work with a smaller expenditure of time and effort; labor-saving devices have been sought for, but saving methods devised in instruction. But with all this advance we feel that what has been done is but a beginning, it merely being the first attempt at a clear understanding of the work to be done in music-education. All those who are working in and for music need to address themselves to the question as to what is of first importance, what shall constitute the foundation upon which a well-arranged scheme of instruction shall rest. One necessary step is that there shall be a clear recognition as to what are the principal problems and needs of music-education and what is to be done to meet these problems and needs. We have asked some distinguished educators to send us their views on the subject. We ask our readers to give the replies that follow careful reading and earnest reflection, and to make a trial of the suggestions. The cause of music-education is a great one, and is not to be pushed forward haphazardly and successfully save with the earnest heart and a fixed purpose. The teacher-musician cannot withdraw into his studio and simply instruct. On the contrary, he must get into the life and activity of the world about him, take its spirit unto himself, and give out again to his pupils, to help them in every way toward culture in music.—EDITOR.

FROM DR. H. A. CLARK.

The problems that are met in a musical education are of two kinds: first, practical; second, esthetic.

#### PRACTICAL PROBLEMS.

The practical problems are the first to overcome, as will always be the case in the beginning, the play of the esthetic sense. The most important is the acquisition of complete command of the symbols of music, to the end that the reading of music may be a pleasure instead of a task. This problem may be overcome by careful training in technic, until the fingers obey instantly and surely the impulse of the brain, and the brain is trained to carry on, without conscious effort, the complicated mental operations that good performance demands. Four-hand playing and ensemble-playing, beginning with the simplest music, should form an important element in the training of every student of music.

One of the greatest needs in musical training is the systematic teaching of the construction of music from the beginning; to play or sing well is to have but a superficial knowledge, or rather no knowledge at all, of music; such "superficiality" is the case of one who has learned to write in foreign language without any knowledge of the meaning of the words he repeats, or—a more familiar instance—like those singers who sing every language but their own, but are blissfully unconscious of what they are singing about. Fortunately both teachers and pupils are waking up to the fact that the grammar and the form of music are subjects about which it is well to know something.

#### ESTHETIC PROBLEMS.

The esthetic problems are much harder to solve; the hasty, self-confident modern spirit is so ignorant of restraint that it is ready to sweep away as worthless and worn out the greatest treasures of the musical art. Bach and Mozart are simply stepping stones to the acquirement of "technic," to be thrown aside where the "technic" is equal to "Chopin" or "Liszt."

The chief laid of modern training in music is that far more attention is given to the technical than to the musical training. Far be it from anyone to say that the former has usurped the place of the latter. The advance of the art owes much to the wonderful modern developments in technics, but the musical training should advance with equal steps. It would be a plan to restrict the hearing of music by young pupils to the classics; time enough for the modern *infant school* when they reach years of discretion after absorbing and assimilating the same, wholesome music of the past.

FROM HOMER A. NORRIS.

In asking what I think the most important problem in our music-education, I assume that you wish to know what, in my opinion, are the serious defects evidenced by those who have passed beyond student-days, and are before the public in professional life. To me one of the most serious defects is a lacking in physical and mental health; another is a too-highly-sensitized emotional faculty.

#### LACK OF HEALTH.

For the first, I believe our "conservatories" are largely responsible. The student, stimulated by the plausible argument that he should become an "all-round" musician, attempts about everything that the calendar offers. How can a student, struggling with piano, organ, voice, harmony, English literature, and heaven knows what else, accomplish anything in any one of them, or hope to escape a breakdown? I speak from painful and protracted experience.

I believe a music-student should choose few studies, two at a time are enough; give him his best thought to them, and spend the rest of the time in healthful, cheering recreation. Let broader culture come later in life. First give the physical man the right-of-way, then culture based on firm foundation.

No man has ever a word more forcible for this subject than our own Walt Whitman: "Isiform needed? is it through? The answer is, if it is needed, the greater the personality you need to accomplish it. You! do you not see how it would serve to have such a body and soul that when you enter the crowd an atmosphere of desire and command enters with you?" ... Commence to-day to insure yourself to pluck, reality, self-esteem, definiteness, elevatedness."

#### EMOTIONALISM.

The second defect noted,—that of a too-highly-wrought emotional state,—is one that nearly every musician has to battle against. Music, in any branch, makes a direct and constant appeal to the emotions and, unless carefully guarded or counteracted, its effects are disintegrating. Anyone who works along lines that constantly stimulate the imaginative faculties realizes this danger and guards against it.

One of the best mental tonics is a judicious course of reading along lines differing utterly from musical study. We may not advise novel reading, nor even poetry, because they stimulate the imagination, but, rather, biographical accounts of men who have achieved; history, even "theater histories," studies in psychology, etc. One of the most helpful books I have ever placed in the hands of students has been Hudelson's "Law of Psychic Phenomena," and especially his prose writings.

FROM M. J. COREY.

#### HIGHER SCHOLARSHIP.

To the first question I should answer: the development of a higher grade of scholarship among musicians, such as would enable them to rise to a

position of equality among the representatives of all branches of culture. There are many musicians of culture, but there should be more. The musician, as a representative of the highest of the arts, should endeavor to become equal to his position, and show a sympathy and interest in all culture. The problem is, how to develop this interest among those who are studying to become musicians, and yet have never had awakened within them a realizing sense of its importance.

Also, in his own art, a musician should show the same amount of familiarity with the masterpieces of composition that a teacher of literature is expected to show in the masterpieces of his department. As it is at present, too many know nothing except the compositions that happen to come under their own fingers, or, with singers, those which they themselves sing. The great musical works—operas, oratorios, orchestral and other instrumental compositions—should be familiar to every musician. What would be said of the teacher of literature that had never read Shakespeare's "King Lear"? Should not musicians be expected to have a similar knowledge of Beethoven's "Ninth Symphony"?

#### FUNDAMENTAL TRAINING.

As to the second question, the greatest need in music education is fundamental training. At present too many teachers show their pupils how to use their fingers correctly, or how to emit (or omit!) the voice, but leave them to learn the fundamental facts of musicianship by grace of God. Ask the average player or singer the simplest questions concerning the rudiments of music, and observe what answers you will get. As to the generalizing faculty, it is often totally uncultivated. An opinion in art to be of any value should be based upon a wide knowledge of diverse periods and schools. Too many, from a lack of anything but the most narrow study, can jump at conclusions, and more often than not jump far over them.

These "problems" and "needs" can only be met by a constant agitation of these matters among the leaders of the profession, the arousing of a sense of responsibility that should be felt by all teachers toward their pupils, and showing the pupils what they should desire and strive to know. A development of this sort cannot be accomplished quickly. It must be a gradual process. It is all one of the fundamental factors of the question of "music in America," and America will have to work out her own musical salvation, perhaps by painfully slow steps. The elevation of the musical taste among the people must be begun by what the teacher does among the pupils. This all means a higher standard of musicianship in the profession.

FROM DR. HENRY G. HANCHETT.

#### CHARACTER BUILDING.

1. THE most important problem in musical education is the problem of making the study of music take hold of the mind, heart, and soul of the pupil—to make that study contribute to character building. Comparatively few of those who undertake the study of music can carry it far. One in a million may make a player or a composer; one in a thousand may make a professional musician; one in a hundred may learn how to get joy and rest out of music in after-life. But every student may be taught more of accuracy, precision, observation, love of truth, perception of the beautiful; more of the value of gentleness and courtesy, of the reality of the ideal, of the nobility of high aims and devotion to them. For the majority of music-students the best things that their study can give them are thoroughness in study, a proper estimation of details, patience, and concentration of mind. The problem for the music-teacher is how to keep these things to the fore, how to get his pupils to see the most, do the most, retain the most of self-command, notes, and the meaning of the composition.

#### TEACHERS.

2. The greatest need of music-education is teachers; not persons to sit by while pupils play through a

lesson; not trainers of finger-gymnastics or manufacturers of "human pianolas"; not critics of the faults of players; but teachers acquainted with the minds and bodies of students, and with the science and art of teaching as less with the arts of music and its performances.

3. In order to meet this problem and this need we should put more emphasis on music as an art than upon technical performance. We need to lower our ideas of performance as an exhibition of brilliancy and execution, and exalt our ideas of music as a means of expression and an avenue of culture. With the average pupil we should no more aim at public performance than we aim at setting our pupils in arithmetic before a blackboard in the drawing-room to show to assembled admirers how rapidly they can add or multiply. We should aim at intellectual grasp of the thought to be expressed that adequacy of expressive power (technic) may be desired by the pupil as a means of expression. We should cut out every allusion in musical biography to the "drudgery of teaching" and the glory of astounding an audience that the best minds that come to us as pupils may be avowedly trained for teachers instead of performers. If we can get it understood that the highest and most delightful of all occupations is teaching, that the halo is not in the concert-room, we can improve the quality and the results of music-teaching.

FROM PROFESSOR WALDO S. PRATT.

#### SENSE OF MUSIC AS A FINE ART.

YOUR first and second questions can most easily be answered together. According to my view, musical education as now understood and practiced in America most needs extension in the directions of giving musical students a broader sense of what music itself is as a great, fine art, and of reaching those who do not now make music a study with influences that shall show them its vital relations to general culture and so entice them to regard it with general interest and more discriminating interest.

On the other hand, music-students are allowed to become far too much absorbed in the purely technical processes and details of the art, without acquiring a comprehensive grasp of its actual breadth and significance and without appreciating its relation to other methods by which the human spirit expresses itself and thus creates monumental artistic testimonies to itself. The common view of music among music-students is too much centered upon the skill required to produce and reproduce its products rather than upon the knowledge and the sympathy that uncover what those products contain.

On the other hand, the general public is often astonishingly ignorant of what the art of music stands for and what it has achieved, chiefly because musicians themselves do not usually set it forth in a commanding way or by means of intelligible methods. The popular idea of music is usually that it is a mere fad or at best only a curious specialty, almost completely isolated from other objects of human interest and only slightly valuable for general culture. These two "problems" or "needs" are so intricately related to each other that they cannot be regarded separately. Each reacts on the other, sometimes the one and sometimes the other being the apparent cause or root of difficulty, with its companion as the result or consequence.

#### A NEW PEDAGOGY.

In view of this situation, I believe that there is a positive need for the introduction into all music-teaching of the most enlightened thoughtfulness of the new pedagogy. The second result (1) in a demand for a far greater amount of intellectual preparation on the part of music-teachers; (2) in a new analysis of the constituents of music as an art and of the characteristics of musical works as products; (3) in an altered emphasis in teaching, the acquirement of technic in all departments being treated far more as a means than as an end, and the study of music-history and of musical analysis, with the minute scrutiny of structure and idea, being pushed

far more into the foreground; (4) in a new determination on the part both of teachers and of more advanced pupils to use what they know and can do not so much as a means of achieving notoriety and applause, as mere performers or entertainers, but rather as a trust or commission put into their hands to be applied to the education and heterogeneity of people generally; (5) in a great increase in demonstrative and explanatory lectures and recitals in which the player or singer shall serve as a genuine guide and interpreter, drawing comparatively little attention to himself as an artist, but rather focusing his own thought and that of his audience firmly upon the dignity, worth, and beauty of the subject itself.

Efforts along just these lines have long been put forth by individual musicians in all parts of the country, and have abundantly proved their utility and effectiveness. But they cannot be said to have been fully successful. Yet, though they have not been fully successful, they ought not to remain unnoticed, for instance, by the general public, and the subject itself deserves a full and forthright composition.

"Our subject is yet to be mentioned, and a sorely-needed one: Pedagogy, the art of teaching. He who knows the ignorance in this respect of those who enter the teaching branch of the musical profession, he who knows the helplessness of them, and the incalculable mischief done by them, does not require to be convinced of the crying need there is for the teaching of this subject, which should have the central place in a scheme for an ideal music-school."

#### AN IDEAL MUSIC-SCHOOL.

IN the course of an address recently delivered at the University of Edinburgh, Scotland, Prof. Frederic Neicks said, among other things:

"Of how many famous conservatories can it be said that the training given by them is a mechanical, thorough, and all-around training? Rubinstein writes: 'A pupil at a music-school generally receives during the time he spends there such a technical drilling by his master as would enable him to pass his final examination well and to obtain a certificate; but he is very ill-advised to go for independent work.' I once met a pupil of one of the most famous conservatories who, after his final examination, played to me, and played to me well, his examination piece, the first solo from Hummel's 'B-minor Concerto,' but could neither play the first *tutti*, nor a few bars after his solo." This is not an exceptional experience. Similar cases are of every-day occurrence, and the short-comings of the schools account for them. Rubinstein ascribes these short-comings to want of pecuniary means, and to a too-exclusively-technical curriculum. The first cause leads to too few instructors and a lowering in efficiency; to exclusion of some subjects and slighting of others; to too great deference to the wishes and prejudices of pupils and parents, due to fear of losing patrons.

"The ideal music-school is one which, thanks to its sufficient endowments, could enforce upon the students that attend it a methodical, thorough, and all-around training; a school, in fact, in which a would-be musician could really and truly qualify himself for his profession. Music-schools, though they may nurture geniuses, cannot produce them; but good music-schools can do what Rubinstein says: is their main object,—increase the average of well-educated musicians, and the standard of musical education.

"As to the constitution of a good music-school, let me state what I consider to be the main features:

"A carefully-devised comprehensive curriculum obligatory on all students, and the strict insistence on the latter's diligence in every branch—these are the two indispensable fundamental general conditions. Admission to some of the classes might nevertheless be granted to those who, in contradistinction to the regular students, may be called visiting students, but only within certain limits, and without claims to certificates. As to the nature of the curriculum, the ear has to be trained as well as the fingers and the throat. And not only the ear, and the fingers, and throat have to be trained, but also the intelligence. It is not enough for the pupil to imitate blindly the master's precepts; he must learn to see clearly and act resolutely for himself. He must learn to understand the texture and structure of music; in other words, he has to study harmony, counterpoint, form, and other things. And even this is not enough, for, important as the material—the form—is, the spiritual—the meaning—is not less so. Last, the story of the development and vicissitudes of the art, and of the achievements of the great masters of composition and execution, ought not to remain unknown, both because it is interesting and inspiring, and instructive and practically useful. A point that should always be kept in sight is the stimulation of the self-activity and the encouragement of the independence of the pupil. For instance, he should not only be taught to recognize tones and rhythms, but also to reproduce them: the former with his voice, the latter with his fingers. He should be allowed to perform in concert as well as before his teacher, at numerous audiences as well as before his teacher, at as well as after his teacher, from memory as well as from book, and at the more advanced stages from a figure, and from a score as well as from a fully-fledged composition.

"Our subject is yet to be mentioned, and a sorely-needed one: Pedagogy, the art of teaching. He who knows the ignorance in this respect of those who enter the teaching branch of the musical profession, he who knows the helplessness of them, and the incalculable mischief done by them, does not require to be convinced of the crying need there is for the teaching of this subject, which should have the central place in a scheme for an ideal music-school."

#### ACTION AND SYMBOL.

BY LOUIVILLE EUGENE EMERSON.

PERHAPS no pedagogical law is oftener observed in the breach than that one which says that the thing itself should be taught before the symbol, or that an action should be learned first and only afterward the signal to make that action. Symbols are merely to assist the mind in remembering; and hence can one remember what he never knew? If a certain sign says: Do this, how can one know what it says and do it if the action does not agree to it?

A little child sits at the piano. Before it is a bewildering array of black and white symbols, some of which it knows; but soon we come to one which says: Play this note, with the first, and then the second finger.

Now, if the child has never done that particular thing it will not know how to do it through looking at the signs, but will down at that point. This is enough to make the child discouraged, and after the explanations of the teacher he will be still bewildered because he has started at the wrong end, and with the idea that he never can do it.

What the teacher should have done is to have previously shown the pupil how to make that specific movement without any reference to the symbol, and then him practice it till he could do it easily; then show him the sign, and as the pupil already knows how to do the thing, represented symbolically, he will do it easily and accurately.

There is no need of increasing examples. The principle is plain. Every teacher should look ahead, and, noting the new ideas or motions symbolized in the child's music, teach the child the thing itself or the motions before he is shown the sign standing for the idea or movement. Only so doing is she teaching. Under any other circumstances the pupil may learn and undoubtedly will learn, but she will do it grudgingly because he is not a sheet of paper to be written on, but an active personality reaching out and grasping what he may; but the teacher can hardly claim to have taught unless she leads the pupil by steps that are logical and observe the principles which, collected and classified, are called pedagogical laws.

## THE ETUDE

### THE PLACE OF ROUTINE IN MUSIC-WORK.

I.

#### ROUTINE IN PREPARATORY PLAYING.

BY MARY E. HALLOCK.

JUST as one treats a servant whose labors make life easier for us without in any degree removing its largest, gravest responsibilities must routine be regarded. It is only an assistance, an energy-saver, but as such a factor to be considered of the greatest importance. Here it may be well to define routine. It is no more, no less, than the constant repetition of a phrase with the attention gradually relaxing in it.

A phrase may be played with more attention or less attention; its ultimate excellence depends on what sort of consideration was given it at the very first playing. By long odds the biggest benefit is fought when such concentrated attention is given a phrase before and during the first performance as will take into consideration every usual or possible phase of that particular kind of strain, and performance of which it is capable. Such a first performance will need a good rest after it, the next also, the third ditto, but gradually less and less mental effort will be needed; and well it is for us, for otherwise, the brain could not hear the strain.

Routine practice may step in when once the phrase is thoroughly set in the physical, mental, and emotional grooves most becoming to it. This is, as has been said, in order to have the force of habit spare the mind, what is possible to it, of intense and constant concentration. Just here, however, a new danger will make itself felt, inasmuch as careless diction is unconsciously liable to crop up with the diminished attention. The simile of the servant is again applicable in this connection. The head of any great establishment does the planning and organizing with which he hopes to lead his business to success; he trains the under official to the proper performance of the duties he can safely leave to others; but since with greater knowledge, a servant grows dull and careless, he decides that the only price with which to gain concentrated success. Just this obtains in the case of our minds' watching over the performances of our body. To keep an interpretation at its proper height needs unceasing care and watchfulness. With the attention diverted less than a fortnight the tempo may grow distorted, and so rapidly as in a summer garden the weeds of undue and illogical accents will spring up everywhere.

As the above suggests, it is possible to play eventfully with comparatively very little thought. In some portions of a composition this is not in any degree permissible; in others it is absolutely necessary. It is not permissible where every note is fraught with meaning; in an exquisite melody pure and simple, or, in fact, in every passage where thought makes the charm of the notes. It is necessary in passages so rapid that for the mind to think of every note as it is played is an impossibility. Still, in these, as well as in all passages, the mind must have first known every note consciously, for, should the servant fall, the master must be at hand to take up the baton.

Routine playing, lack of which the mind has never known, "and known that it has known," is utterly worthless.

It is curious that, frequently when the pupil's muscular power is ample and yet it is impossible for him or her to play fast, the condition of affairs is caused by the mind's insisting on thinking of the notes as they are played. This hampers the muscular travelings of the fingers, making jerks where a flowing, smooth as running water, should obtain.

One danger follows all routine playing and practice. Spontaneity is by its very nature incompatible with routine, and spontaneity is one of the most charming elements of all art-performances. Freshness of diction must be applied like a poultice on

every phrase that by constant repetition has grown stale.

And last by no means least, there are places in music where no amount of routine practice will overcome a technical difficulty, there, where a sudden jump is long and hazardous; or where the fingerings are more than usually awkward; for example, at the end of a piece, when the two hands play the next to the last chord situated at the extremes of the keyboard, to end with a sudden jump to the last chord played hands close together in the center of the piano. In all these only one way serves for sureness, to pause long enough to think Attention! and then with concentrated mind see that all goes right.

#### THE BUGBEAR OF "METHOD."

BY E. B. HILL.

"You cannot teach art as you do mathematics," says Saint-Saëns in his essay on Berlioz. He might have gone on to say: "And there is no one *method*." The great masters of the world, whether in piano-playing or singing, are alike in severity of standard, personal pedagogic, and true devotion to the essence of music; but they differ decidedly in the way in which they seek their ends. No doubt, zealous apostles of each could formulate a "method" which could be misapplied and exaggerated by the unwary almost to the dimensions of a fad. The greatness of a teacher consists in his grasp on the principles of his art, and his ability to discriminate keenly in his treatment of different temperaments and talents. But, being usually a man of instinct rather than of carefully-formulated theory, he neglects to analyze for his "assistants" the subtleties of resources and varieties of preception which he employs in dealing with various species of ability and unusual conformations of hand. Indeed, it is possible that he would find it difficult to explain accurately why his intuitions lead him as they do.

In course of time the How a "method" is "assistant," or the pupil of sometimes made, a few months, attempts to teach the so-called "method" of his number, armed perhaps with a considerable number of facts relative to the mechanical side of technic, but with little or no perception of the way in which these elementary rules should be applied to meet individual needs. They are versed only in the superficial materials of teaching, and have absorbed none of the pedagogic insight, none of the illuminating force of their master.

It is just such teaching as this that works have with the results of many celebrated "methods," and also half-grown truths of the truth that grows darkness into a diminishing light. In many cases the pupil wonders at the lack of results obtained by study of the famous "method" all hell long; their self-sufficient teachers were themselves too absorbed in the acquiring of the facts of technic to perceive the true principle which underlay them; instead of getting the strength of the method they were getting weakness.

If you hear anyone making Modern attitude inquiries about a teacher, the questions—does he inspire enthusiasm for work? does he understand how to develop technic? does he teach one to comprehend the true spirit of music? does he maintain the proper balance between technic and interpretation? does he help the individuality of the pupil to become self-reliant? will he write? The simple query will be: "What 'method' does he teach?"

It is an axiom in the modern teaching of music that "ends justify methods"; that is to say, good results disarrange criticism. We want musical insight and capacity developed in the pupil; a quietened sense of the finer meaning of music; increased power to transmit that meaning to others; and, above all, a thorough, thoroughly founded, yet versatile, which serves higher interpretative ends and does not thwart

them. A teacher who can bring out these qualities in a pupil needs no illuminated sign-board of a famous "method" to attract attention, and one who does not aspire to produce this kind of result in his teaching can invoke the protection and patronage of a great name in vain.

To be convinced of the fallacy of this "one method" in piano-playing one has only to hear a variety of pianists of the first rank. Certain essential qualities they all have in common, but from a technical point of view they all have their own particular ways of producing the same effects. Even those who are virtually exponents of the same method differ noticeably on many points. The inevitable conclusion is that there are various means of arriving at the same point artistically; hence there is no "one and only method."

#### The disciple's weakness.

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The short answer to the foregoing question is that this is something which no fellow has ever been able to find out. Just as dogs bay the moon, when the saucy old thing seems to be riding too high, so certain people in every community throw stones at the full apple-tree and make loud criticism against every man who is prominent. It is one of the things which human nature has not yet been able to free itself from. The prudent person when his sleep is awakened by this kind of barking takes a look at the moon to see whether it is on the roof; and then goes back to his business, until the slight snuff off the bark. It barks where it barks.

When a teacher is criticized for giving too much good music in general music, not that the teacher has really given too much good music, but that he has not given this music properly and efficiently. All musicians need to sound as if it were entirely fresh and spontaneous with the player; when it does, it does not so much matter whether the piece is by one writer or another; any piece sounds attractive when it is musically played. This is true of the "Inventions" of Bach, which I mention as perhaps, on the whole, as completely one side of our current expectation in music as anything we are likely to encounter. There is certainly a balance of good qualities to be maintained in the playing, which will fail if the material of study is not enough diversified, and fail conspicuously if too much old material is used and not enough of recent music. I have had lately a pupil from a most excellent teacher in New York, one of the most accomplished teachers of music I happen to know; and this pupil, with a very small repertory and a very few pieces which she played wonderfully well, was almost entirely deficient in much of what we generally call expression; all that varying in intensity, the come and go of intensity, she generally ignored. The reasons were not the usual ones of defective technical preparation in touch, for this had been beautifully done; but the temperament and immaturity of the girl herself, and her being restricted too much to the music of the Haydn period. Under the stimulus of modern music, particularly of Chopin and Schumann, she is rapidly gaining the missing ingredients.

There is no judicious way of avoiding giving the same pieces to many pupils, whenever one is in search of results. Certain illus. certain remedies. It is a question of Bach's more rhythmic and musical feeling; Beethoven's more feeling and contrast; and Chopin, Schumann, and Liszt for abandon and contrast, together with keyboard command and elegance. This is the whole. Nor can the current productions of American or other composers take the place of this

work easily. —The most work and the best work is done when one works easily and steadily, day by day. The good worker is the one who works without strain. The best work is not done with anxiety and hurry—that is, not for the long, steady pull. Brief efforts may be so done.

Work easily, patiently, and cheerfully day by day. If you are conscious of worry or strain, something is wrong.

Those who do the most work in the world are not

those who work noisily or hysterically; but they are

the easy, patient, steady workers who toil without

strain or great, exhausting efforts.—H. L. Teitel.

## LETTERS TO TEACHERS

By W. S. B. MATHEWS.

The present letter is more than usually interesting to teachers, and brings into view a variety of important questions:

"I have taught in a certain town for a period of fourteen years, and during that time had practically all the good pupils in town, the total number reaching at least one hundred and fifty, some of the pupils working with me the whole time. It is now charged that I gave the same pieces over and over to all pupils; also that I gave too much 'old music,' by which I mean that they mean compositions by Beethoven, Mozart, Chopin, Mendelssohn, and Schumann. It was said, further, that I would better have used more pieces by pleasing modern composers. Now, since I did actually use many pieces by Merkl, Spindler, Jaell, Grieg, and others, can you suggest any course by means of which I might have avoided such criticism? How is one to deal with such arrant ignorance as these criticisms show?" F. C."

The short answer to the foregoing question is that this is something which no fellow has ever been able to find out. Just as dogs bay the moon, when the saucy old thing seems to be riding too high, so certain people in every community throw stones at the full apple-tree and make loud criticism against every man who is prominent. It is one of the things which human nature has not yet been able to free itself from.

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I have had to ask to take pupils for half-lessons once in two weeks, owing to the demands the public schools make upon the time of the pupils. What do you advise?" J. L."

I advise not. It will be impossible to produce any good players or do anything which can properly be called education.

"I would like to do some class-work with my pupils. What kind ought it to be?" E. J. L."

Class-work with pupils ought to form the elementary impressions in harmony, teach all the chords and scales, signatures, etc.; above all, train the ears to hear, first of all, scale-tones, to recognize them; then the plain chords, and all the elementary apparatus of harmonic perception; also the ground-facts of rhythm, pulsation, measure, accent, syncopation, etc. In short, the course of a good primer. Dr. Mason and the present writer once tried out hands at this sort of thing. Look it up. Perhaps you will not care to use it, but you will find some ideas there.

With advanced pupils a limited class (all the good players) in composers and the best specimens of their work is a good thing. You will find some help for this in "The Masters and Their Music," which can be secured from the publisher of THE ETUDE. There are also other books covering the ground.

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material because generally it is not strong enough—not stimulating enough. Dr. Mason told me several years ago that he had been tabulating his teaching pieces for ten years back, and upon my saying that the list must be very gratifying he rather grumpily answered that it was not; that he had been giving the same pieces over and over. Well, why not? Do not students in literature study the same pieces, many? Who gets who misses the "Bells," "Annabel Lee," and the "Raven"? How much of the output of Browning is interesting to a young student?

The true explanation of the difficulty is that you stopped short in your good music before reaching the point where the playing made it attractive. And you failed to educate a body of supporters who understood your work as a school in music. To succeed you ought to have accomplished both these. Then you might have given whatever you pleased.

A small town is certainly very trying. So many people know your own business better than you do yourself. But you can help it.

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"I have been successful in building up a large class in this city. Recently, however, a lady has moved here and has advertised herself as making a specialty of teaching children. Her last recital made quite a stir among the people. Hitherto I have taken pupils of any age. Is there any advantage in specializing in the way mentioned above, and is it necessary to take a special course preparatory thereto?"

Your first remedy is to give a recital of your own pupils and do it better; i.e., have better playing and more of it. This, of course, you can do, having so long in the town. Your second is to make a little more stir than you have been doing. As to restricting herself to children, I think you will find that the lady herself will not refuse pupils because they are no longer children. Try it.

If the lady in question is carrying on this modern work with children, training the ear to hear melody and harmony, making them fully familiar with all the chords of the keys (all the keys, major and minor) in cadence forms, so that they can instantly go from one key to another, and answer the chords in any key desired, and transpose any piece she knows by heart into any key required, you will have to be on the alert, for such a teacher is as important in a community as a new college or seminary.

With regard to the practical question whether it is advisable to specialize in this way, I would say that it depends upon your temperament. If there is some one thing which you do particularly well, you will eventually discover it, and then will pay better attention to that than to many others.

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"Please tell me in what order the Chopin studies should be taken up? Also do you give them before or after the Clementi 'Gradus'? What sonatas of Beethoven can be studied at the same time? I have never played any more difficult than the opus 14 in G. What grade are the Bach two and three part 'Inventions'?" E. F. H."

From the foregoing letter it appears that the inquirer desires information for his own studies. Chopin studies range between about the eighth or ninth grades and advanced concert-work. They were originally all of concert difficulty. I generally give mainly the opus 10, and in the following order: No. 8, in F; No. 5, black key; No. 12, "Revolutionary Study"; No. 2, No. 1, No. 3, and so on. Two or three in this book are of very little value. It will take you some weeks to learn the first on the fore-going list, and the first three will occupy at least three months before you will play them really well and easily. You can study such Beethoven sonatas as the opus 26 (with "Air and Variations"); opus 31, in D-minor; opus 13, "Pathétique"—in part, pretty much of any of them before opus 10. You can work at such Schubert-Liszt songs as "My Sweet Repose," "Hark, the Lark," "The Serenade," etc.

Personally I make very little use of the Chopin "Gradus." It might alternate with the Chopin work. You can work at much of the concert music in my collection of Schumann. In fact, a player ready to undertake the Chopin studies is able to study pretty much anything. Still, I make a practice of beginning this work earlier than they do in Europe. A really talented girl of sixteen, with a good natural hand and good musical ear, will learn these Chopin studies easily and play them beautifully; a year later she will practice them over again and will gain in facility and command. The Chopin studies are wonderfully difficult, despite the great advance made during the three-quarters of a century since they were written. When one hears Godowsky-Chopin study, those of Chopin appear like kindergarten work; but when you give a few of these studies to your best pupil you find them quite difficult enough, not to be done without plenty of practice and real talent. The two-part "Inventions" by Bach can be used just before Grade V; the three-part, between VI and VII.

## LEARNING AND LIKING.

BY W. F. GATES.

A SMALL boy was asked what he was doing in school. His reply was that he was memorizing Gray's "Elegy." "Do you like it?" "Oh, no," was the simple reply. "We don't have to like it, we only have to learn it."

It is sometimes the same way with music-pupils. They "don't have to like" the "Song Without Words," they only have to learn it. That is something like studying music with the music left out. What is music but crystallized enjoyment? How can a pupil do well that which he does not enjoy?

Is it not the part of the teacher to point out to the pupil the features of beauty in a composition and as quickly as possible to assist him to an active enjoyment of what he plays? To study music one should study *music* and the musical feature should be picked out and explained until the pupil can see it and feel it. And nearly every pupil will see beauty in music if it is not too complicated. Let the music be easy enough, and then urge the student to hunt for the beauties it contains. Awaken the latent esthetic sense, and the pupil will sometimes surprise you.

"ONE of these days" is none of these days.

The books that help a young man—or anybody else, for that matter—are the books that interest him. Therefore a young man must select his own reading, if he is to read with any profit to himself. —*Ladies' Home Journal.*

## THE WOMAN MUSIC-TEACHER IN A LARGE CITY.

BY AMY PAY.

We all know the old adage: "Before you cook your hair, first catch him." No doubt, if women musicians could get plenty of pupils, they would be able to teach them; but here is precisely the difficulty. The woman teacher usually begins her career as an ambitious girl in a small town. She has some talent, and perhaps is the organist of one of the churches in the place of her abode. Her friends and acquaintances think her something remarkable, and she gradually gets a good class of pupils, at very small prices,—say, ten dollars per quarter.

When I began to teach, we used to have to give twenty lessons for ten dollars, and even then I thought myself favored, because formerly the quarter numbered twenty-four lessons. Still, in one way, the country teachers are more fortunate than the city ones, for the pupils have no distractions or amusements, are interested in their music, and do not miss their lessons. Moreover, they take lessons in summer and winter, and one time of the year is the same to them as another.

Now, how is it in the city? Here, difficulties. In New York, prices are very high, for the best teachers of music.

Five dollars is not considered an extravagant price to pay for lesson, although it really is more than people can afford. On the other hand, city pupils begin their terms late in October, and begin to drop out early. By the first of June everybody who can goes out of town, to the heat, and the music-teacher is left, high and dry, "alone in her glory." She has the privilege of living on her income through the summer, and of spending all she has accumulated during the winter months. She returns to the city after her own vacation just rested, but short of money.

Now is the time, however, when she ought to have plenty of money to advertise, get herself written up, send out circulars, and call upon her friends (this last costs car-fare) in order to impress upon the public mind that she is there and wants pupils. Otherwise, she will go along with very slim classes until the middle of the winter, when she will have worked into her rut again.

A woman is at a disadvantage on ac-

count of her sex, and the reason of this is that, as a rule, boys and young men do not study music. Young girls find it more interesting to take of a man teacher, and this would be all right, the young men would return the compliment. They would enjoy taking lessons of a woman in music if she were competent to teach them, and for the same reason, that it is more interesting to study with the teacher of the opposite sex. I have had some excellent men teachers, but unfortunately, they are all too few and far between.

I was returning to the city last year when a woman of my acquaintance got on the car and took a seat next to me. Said she: "Will you please tell me of some good man teacher in New York?" My niece is going to take lessons in music this winter, and she declares she won't take of a woman." I mockingly named several men teachers, and did not once suggest that in my own misguided opinion I could teach the young girl as well as any of them. I knew it would be no use, for a man she would have!

This preference for men is so well known that it is almost impossible for a woman to get a good position in the private fashionable schools in the city. They want a "professor," and the parents feel better satisfied when their daughters have lessons from a "gentleman teacher." If women teach in schools, it is usually as under-teachers, poorly paid. If they do not teach in schools or conservatories, they must depend upon their own magnetic qualities to attract pupils. It is a precarious means of support, and I often wonder what becomes of the old music-teachers! One never sees them. The elderly teachers

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must be shelled, and how in the world do they save enough to live on?

Women should urge upon parents to have their boys learn music, as well as their girls, and then there would be plenty of pupils to go round. So long as one sex monopolizes the musical culture of the world, just so long will women music-teachers find it hard to make a living.

The problem of missed lessons. Sons is a hard one for a woman. Parents realize that when they are dealing with men teachers they must pay in advance, and that, if their children do not take their lessons, they must expect to lose them. With a man, "business is business." Women do not dream of expecting anything else from the "lords of creation." With their own sex it is a very different matter, and I am sorry to say, they cut off corners in the most unblushing manner.

Says a mother to me: "Mary has not been very well, and she has not practiced much this week; so she wants to be excused from her lesson." The probable state of affairs is that Mary's mother has been too busy attending to her daughter's practicing, and the school child is in the back of her head that she will economize.

I have it in my power to charge for the lesson, but the fee will be grudgingly paid. For my part, I prefer to be cheated out of my money to having an unpleasant argument with a pupil.

Some will compound with their consciences by sending word beforehand that they cannot take the lesson. They reason then that "you have your time for something else"; and that is so, but it may be something which does not bring in any money.

Some teachers try to equalize matters by saying that they will make up the lost lesson within the quarter, but must charge for it. This will do, if your pupils live in town, but, if they are some distance away, they will not take the trouble to make the extra trip. If you make it, the loss of time and railroad fare will make your profits extremely small.

If it how you will, the woman teacher usually comes out at the small end of the horn, and after she has made up the missed lessons, lost those which come on holidays, like Christmas and New Year's, Good Friday and Thanksgiving Day, and finally triumphantly sends in her bill, pater-familias delays and dabbles about paying it until at least four weeks more have elapsed, and the next quarter is well along.

## TWO CHOICES.

BY EDITH L. WINN.

I HAVE known many

Profession or Marriage. young teachers who have

women. And why? Well, it is an old, old story, and you know it. There are very few women in the world who do not feel the impulse to be protected and cared for. It is not sensible. It is right.

Why, then, will so many young women still honest, sentiments, and, because of personal vanity and ambition, choose to rush into the mad whirl of professional life when they are unfitted for it? A heart is a delicate organ. Young woman, if some one whom you admire offers to protect you, all your life, do you think for a moment that it is easier to choose a professional life to that?

If any young and talented girl came to me and asked me if she should choose a profession when the happiness of herself and another would be seriously affected, I should at once tell her of the long, hard road to professional success.

Sometimes, too late, like George Eliot's Agatha, a young woman finds that her art is not the "very best thing in life" for her.

Many young teachers aspire to Location. begin teaching in a large city. Don't! There is no place for you. If you have time and patience and money you can "work up" in a large city, but you cannot do it

quickly. There are fine schools all over our country, and you can do a power of good in them with your fresh young voice, your fine technique, and your wealth of enthusiasm. Your salary is fixed, your environment is excellent, and your pupils come from homes of comfort, refinement, and often of wealth. You can learn there how to teach, how to govern, and hard to assimilate.

The most valuable teachers I know, among young teachers, are those who go into schools and are sufficiently well rounded and versatile to "fit into" the school-life. As private individuals their influence counts; as teachers they may be young and inexperienced, but they will learn.

For all things, young teacher, if you are "doing good" in a school and your salary is fixed, do not come to a large city to teach. If you have no money and no friends, above all things stay in your comfortable school. This is a great world, but really I have known as many soured and disappointed teachers in large cities as I have ever known anywhere. You cannot be in a high position when you have no experience in teaching. There are few successful teachers in Boston to-day who have not given from ten to fifteen years to study and teaching.

## IDEALS.

BY J. LAWRENCE EBB.

ALL well-directed endeavor is toward some definite end: The Wall Street broker's is so many millions, the scholar's is so much knowledge, the music-student's is—what?

To some it is perfection of technic,—the ability to perform difficult feats of execution; others strive that they may surpass their fellows in one or more lines of endeavor. They may attain the end and they set out for and still fall far short of the highest standards of their art. The propagation of a method or a cult is to carry the end and aim of all endeavor, Good Friday and Thanksgiving Day, and finally triumphantly sends in her bill, pater-familias delays and dabbles about paying it until at least four weeks more have elapsed, and the next quarter is well along.

Two things are imperative in a perfect ideal: first, that it can never be outgrown; second, that it can never lead downward or backward. The trouble with most of our ideals is that they lose their power sooner or later. The only ideals that stand the wear and tear of a whole life-time are those that are unattainable, that loom up, like the will-o'-the-wisp, always just a little ahead.

The person who puts his trust in the ideal of technical perfection is always in danger of having that ideal become an absorbing passion, leaving no room for the legitimate development of the artistic side of his nature. Thus, in some public recitals as much time is given to technical exhibitions—scales, arpeggios, etc., at a high rate of speed—as to the musical part of the program. Just as the tendency of virtuosity has ever been toward the effect that startles the gallery—playing the "Revolutionary Etude" in octaves or the Chopin "D-flat Valse" in double thirds and sixths. When the technic-passion once assumes control, it leads ever lower in the scale of true musical performance; nothing is too sacred to escape its distorting hand.

Since, then, there can be no true progress without ideals, it is most important that we should exercise the utmost care in our choice. Make it a means of professional life to that?

The writer might even go so far as to assert that some of the best-known teachers in New York City to-day thank their physical condition far more than their mental experience for their progress in business. Nothing derogatory is meant by this statement, as he considers it much more desirable to spend time with a well-trained teacher in good health than to study with a sickly, but possibly better known, competitor.

It is the teacher's duty to observe carefully every

## THOUGHTS SUGGESTIONS ADVICE *Practical Points by Practical Teachers*

### PATIENCE WITH PUPILS.

CHARLES W. LANDON.

when the writer has known for some years as an untiring student and worker, has a habit of tamely leaving the house for a short walk of ten minutes or so when his good sense tells him that nature demands it. A similar practice would doubtless promote the business interests of seventy-five per cent. of the readers of these paragraphs.

### MUSCULAR CONDITIONS IN RELATION TO TOUCH.

PRESTON WOODBURY.

DIFFERENTIATION OF KEY-ATTACK, causing thereby all gradations of tonal quality and intensity, should not be confused with the various muscular means and physical conditions adopted to attain such differentiation.

It is a generally accepted fact that the volume of tone produced is in proportion to the momentum of key-motion. The main difference of opinion among teachers and players is as to the selection of the most rational means to be used in inducing such key-motion. And it is at this point that the principles of relaxation and muscular control enter into the question. It is not that the tone itself is affected by the relatively relaxed or contracted muscular condition of the player, but that the degree of finger-velocity and the consequent key-momentum are absolutely determined by such condition. An intelligent application of common-sense physical principles is what is demanded of the pianoforte-teacher of the present day: the adoption of the best possible means, coupled with the least degree of exertion necessary to attain the desired end; fine gradation and beauty of tonal quality.

While it is true that tone quality or intensity may not be affected after the string has been set in vibration by the means of key-action, and that consequently the muscular condition of the player appears to matter little at this point, it is right here that the principle of relaxation becomes of the utmost importance since upon this condition depends the state of preparation in the player for the passage to follow. A set of muscles having been contracted in the performance of one mechanical operation must immediately be relaxed before being required to perform another.

**THE BUSINESS OF GOOD HEALTH.**  
J. FRANCIS COOKE, M.B.

It is difficult to conceive of a more important factor in the business success of the teacher than good health. Good health is the basis of good judgment, a clear-thinking apparatus, and an energetic body-machine. If you will look among the ranks of teachers you will usually find that the most successful from a business stand-point are those who have coupled with their ability a reliable physical strength.

The open secret of the maintenance of a good bodily condition is frequently disregarded for an indolent industry often pursued under the head of ambition. Young physicians, prompted by the success of the composite Chopin, the hyperesthetic Hensel, or the unfortunately depraved Franz, are led to look down upon fresh air, good food, frequent baths, adequate exercise, sufficient rest, and a clear conscience.

Modern business conditions present a competition so keen that only the healthy are fairly certain to reach unusual success in business. Educators rarely realize that they are called upon to do two things where the average business man is called upon to do one. The business man has his business alone, while the teacher has not only his artistic and professional work to look after, but his business as well. In these days it takes a fine constitution indeed to manage both with credit and to secure a just return for services rendered.

The writer might even go so far as to assert that some of the best-known teachers in New York City to-day thank their physical condition far more than their mental experience for their progress in business. Nothing derogatory is meant by this statement, as he considers it much more desirable to spend time with a well-trained teacher in good health than to study with a sickly, but possibly better known, competitor.

It is the teacher's duty to observe carefully every

### THE VALUE OF A VACATION.

MADAME A. PUPIN.

WHEN one says: "All work and no play makes Jack a dull boy," it means that the human machine cannot be run very long at high pressure without a rest. Many people love their work and pursue it with ardor, but there comes a time when it is necessary to take a vacation; after this, renewed interest always takes the place of former weariness and fatiguing effort.

A hard-practiced piece of music needs a vacation, perhaps several vacations. One may practice a difficult piece of music up to a point where progress seems to stop, in spite of redoubled efforts. Now, if one could only have the courage to put the piece away for two or three months! You are afraid you will lose what you have gained! Experience says different. In the interim, two kinds of music must be practiced: First, something far more difficult than the laid-side piece; second, something quite easy. The first promotes your general progress, the second gives repose and ease. In resuming practice on the piece that has been on a vacation, it will seem easier, former difficulties are more easily conquered, the discouraged feeling with which you laid it aside will have disappeared, in its place will come a belief that you can master the thing after all.

A piece is laid away two or three times seems to get riper, like good wine. Only a trial of this will give one an idea of its good results.

### PIECE-WORK.

WILLIAM BENEDOW.

THE linking together of ideas by means of some common interest or point of contact is universally recognized as the natural and only reasonable way to promote healthy development. Education is a continuous chain of such links, each one of which must be made separately. And each must be considered by teacher and pupil as a unit, at the time being while they are fashioning it. Artists do not work by the day. Their work is mostly piece-work.

But, as a rule, this piece-work, this forging of one link by itself, demands more patience than the average student can command. A phrase at a time is entirely too slow a process for him, and the artistry that polished away at bits and fragments is beyond his sense of utility. The young student is prone to get the mechanical conception that the measure is the unit by which he shall work. By writing the words and notes of a line of song known to the pupil, he will more readily grasp the unit of musical sense—the phrase. And as the phrase must be forged and modeled according to certain metrical, rhythmic, and rhetorical specifications. To bring to these three elements, the melody can be studied in the unit by which it shall work. By writing the words and notes of a line of song known to the pupil, he will more readily grasp the unit of musical sense—the phrase. And as the phrase must be forged and modeled according to certain metrical, rhythmic, and rhetorical specifications. To bring to these three elements, the melody can be studied in the unit by which it shall work. After that, the harmonic background can be added, and its relation to the melody better appreciated. Then the phrase as a whole must be compared with the next phrase in order to understand its connection and relation to it in tonality, rhythm, etc.

The student needs continual help in this practice. He does not know how to proceed. It is a great help for the teacher to take the first phrase of the student's new piece, and by illustrating and emphasizing its distinctive features at the piano, and by questioning the student to develop his critical grasp of the points presented, to give him a definite impression of the phrase. This at the same time shows him how he is to work the rest of the piece out for himself. This first phrase is often the beginning of the first theme of the composition; and presents the most typical features, and these prominent characteristics will be so fixed in his mind as to encourage him to further self-activity.

Music is simply a chain of effects, and the difference between good and poor music hinges upon two factors, namely: the nature of these effects and their correlation in the chain. The student cannot understand the correlation without understanding first the nature of the links.

## THE ETUDE

# Children's Page

CONDUCTED BY  
THOMAS TAPPER

A Happy New Year to Every Reader of the Children's Page!

Some musicians—past and present—who were born in January:

Auber.	Pergolesi.
Franz Koseziel.	Schubert.
John K. Paine.	Von Billew.
Lowell Mason.	W. W. Gilchrist.
Max Bruch.	Wolf Fries.
Mozart.	Xaver Scharwenka.

Amateurs.

1. What is a quartet?
2. What instruments are shown here?
3. What makes up a string quartet?
4. A wood-wind quartet?



THE QUARTET (F. Helleman.)

5. How is the word quartet otherwise spelled?
6. What is a piano-quartet?
7. Name a composer who has written a quartet for string; a piano-quartet.
8. What is the usual quartet of voices?
9. What is the compass (the lowest and highest tones) of the wood-wind instrument shown in the picture?

10. How many strings has a violin? A 'cello?
11. What is the pitch of each?
12. Name some famous makers of the violin.
13. Name some famous living violinists.

Answers may be sent to the Editor, on the usual conditions, and the best set will be printed here in February.

The conditions are:

1. Write only on one side of the paper.
2. Write name and address at the top of the first sheet.
3. No manuscript is returned by the Editor.
4. Address: Editor of the Children's Page, THE ETUDE, 1708 Chestnut Street, Philadelphia, Pa.

## THE CHILD'S IMAGINATION.

A good principle to keep in mind when working with children is to take them as they are; to study their peculiarities, and particularly to find out how they look at things, and how their minds work and are influenced. Observation, careful and long continued, will give some certain foundation upon which to work.

A marked feature in a child's attitude toward the world is the play of imagination. The mind seems to grasp new truths or facts, such as make a strong impression, by the concrete route, that of pictures. This tendency of the child-mind is shown by a love for stories in which everything is described vividly, and in which all figures or persons stand out in strong, bold lines. It is shown equally clearly by a child of the tale-familiar to the child-world.

For this reason it is advisable that, so far as can be, all music offered to children ought to have titles or mottos which shall present to the child-mind a clear, distinct picture, one familiar to their experience and knowledge, so that they will have something to help them in their playing, something to stimulate

their minds. If the pieces a teacher is using are not provided with titles, she should supply them, trying, as suggested before, to make them clear and distinct; yet, in general. Thus: Not "Happy Childhood," but "The Happy Child"; not "A Jolly Dance," but "A Jolly Dancer"; not "Winter Sports," but "The Coasting Party," and so on. Try this method, and occasionally let bright, imaginative children suggest titles or a little story drawn from an apt title—W. J. Baltzell.

## ABOUT TITLES IN CHILDREN'S MUSIC.

THE WRITER of "The Child's Imagination" raises a point of interest. It is also a matter which merits the teacher's closest attention. Children find enjoyment in music in its elements directly; the rhythm must be alive, the melody must stick to the mind, seeming upon it and being held by its attractiveness. Schumann knew that to these qualities one other could be added which would serve to intensify them, or better, perhaps, to make them more individual. He used titles which were in every sense logical.

The attractiveness of the combination may be made the subject of interesting experiment by any teacher who will take care to familiarize a class of children with the intent of the titles and then will play to them the pieces. Not the least interesting feature of such experiment is to note the comparative force of individual titles. Usually those referring to a personal element are the stronger. "Soldier's March" is a suggestive title, because the very act of marching is suggested to the listeners. "The Happy Farmer Returning from His Work" is also directly suggestive, because the act of walking is forcibly presented. "The Hunting Song" is direct in its suggestion: the gallop of horses is foremost in the picture; "The Wild Rider" belongs to the same class.

The teacher who will carefully analyze all titles in Schumann's opus 68 will be convinced of the great care with which the composer selected them, and further with the fact that titles suggestive of motion (body motion, particularly) are easily understood; generally they are attractive. The latter quality depends, of course, in the case of any composer, upon the attractiveness of harmonic and melodic effects.

Turning from titles based on rhythm to the next of key, we find several varieties. Still keeping Schumann's opus 68 open before us, we come upon titles indicative of experiences. They refer to mind rather than to body. Or, expressed in another way, they refer to the imagination rather than to physical motion.

The title of No. 1, for example, "Melody," suggests a song, something anyone *may sing*. This is closer to the individual self (for the self may sing) than is the title of the beautiful oriental number "Schéhérazade." This refers to mind-property, the remembrance of the relation of series by a unique character in a unique book. And the uniqueness is delightfully emphasized in the music in the form of conclusion which indicates the beginning of a new story, but only enough of a beginning to stimulate one's curiosity and to keep one waiting until the next of those rare thousand and one nights is over.

Of similar character are many other titles in this opus of Schumann. Played to children, the pieces first referred to are more distinctly effective than the latter. The former demand no explanation. To enjoy "Soldier's March" one has only to play it well and the child responds. To enjoy a piece so thoroughly imaginative as "Schéhérazade," it needs not only to be played well, but explained fully; and even then if the child be unfamiliar with the "Arabian Nights" it may miss its effect altogether.

We see, from the foregoing, how easily a child may be rendered really unconscious. The teacher who slips into the careless choice of pieces as judged by title may cause a child no end of misery by setting him to work at a piece of music that does not explain

itself. And yet the piece of work may be delightful—and clear enough—the moment the intention (locked up in its title) is made clear.

The deduction is evident:

1. Select titles with care.
2. Explain them fully.
3. Remember that, in point of simplicity, rhythmic titles precede imaginative.

4. Distinguish between simple imaginative titles and those that are complex from the child's point of view. Even with a full explanatory text well drilled into him, a boy often would have trouble with Richard Strauss' "Heldenleben."

There is another class of music-titles not to be overlooked. It is the class that defies analysis on the musical basis. Music cannot do justice to a "Rain of Diamonds," or to a "Shower of Pearls." (Note that the moment a title begins to deal with unrealities it becomes troublesome.) Manifestly the proper method to pursue with such as these is to leave them untouched. They are worth the thinking sweetness they are supposed to contain.

It is time well expended to take a hunkered-down title from actual music-compositions and to test them on the basis of their suggestion, asking of each:

1. Does this title suggest a definite meaning?
2. Or a definite rhythm?
3. Does it infer major or minor?
4. Is its imaginative quality definite?
5. Is it reasonable?

This will teach one soon to detect the undesirable (because illogical) title and to avoid the trouble that lies behind it.

## PLAIN TALKS ON MUSICAL MATTERS.

BY EDWARD BAXTER PERRY.

V.  
DESCRIPTIVE MUSIC.

Is descriptive music legitimate art? Does it deserve? These questions have been so much and so vehemently discussed, and so conclusively disposed of both ways, by writers of equally pronounced convictions, that they have grown rather wearisome. One feels that they ought to have been finally fought out long ago. But they are still the occasion of so many controversies, so many ill-judged and baseless criticisms, so much random talk, in print and out of print, that one cannot always refrain from taking a hand in the old feud, and breaking a lance or two in the old well-trampled lists. For many of us the question, "Can music be descriptive?" was settled decades ago by a simple examination of the facts, and the answer was: "It is, and therefore it can be." But, singular as it appears, facts, however obvious, have little or no effect in many minds when opposed to a preconceived theory.

Whether or not music ought to try to be descriptive is a very different, a much deeper and subtler question. It involves the careful consideration of the general principles of art and esthetics; in fact, of the very definition of art, and of the query whether music may or may not strictly be considered as an art at all. We are told by musicians and critics of the conservative, imaginative, formalistic school that music should not, does not, cannot describe or portray anything, suggest or mean anything outside of itself; that it is what they call an "abstract art," embodying only the intangible essence of the beautiful, conveying only what is called musical meaning through its own peculiar symbolism, but having no possible reference to, or most distant connection with, the facts of human life or the phenomena of nature. We are informed that it is an unworthy desecration, as well as an artistic absurdity, to drag music down from this ethereal realm of abstractions and formless reveries, and establish its vital connection with the thoughts, events, and emotions that have shaped human life and destiny, or the graces

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and grandeur of Nature which have been good enough to serve as themes for poets and painters since history began.

For instance, a writer recently stated in substance in a musical journal that it was absurd to suppose that Chopin founded his great sonata, opus 35, on so trivial a theme as a mere love-story. Human love, trivial, forsight, is not a pity that Shakespeare, Byron, Tennyson, Goethe, Schiller, and the rest did not know the before they made the mistake of finding in their greatest works upon it! To the greatest poet of all ages, and to most of us according to our humbler lights, human love is, has been, and will be the grandest and loftiest theme that can inspire brush or pen, and well worthy of an artist's best efforts.

But this is a digression. But this is a digression. The satisfaction which our conservative friends derive from music seems to be, as nearly as one can find out from their mystifying explanations, a vague, but refined, delight in its form and symmetry, and certain indefinite emotional impressions which they are pleased to call "spiritual," and which they claim are beyond the power of language to express; but which, in reality, they lack the ability, or the inclination, to analyze and name.

It is an impersonal, unselfish pleasure; hence esthetic, higher in kind and degree than the joys of consciously quickened intellectual activity, stimulated imagination, and emotional sympathy. This will teach one very soon to detect the undesirable (because illogical) title and to avoid the trouble that lies behind it.

That the number of compositions specifically known in this class of compositions, is comparatively small, true, but it includes some of the best works extant. A better name for them would be "objective works." They deal with a limited range of external physical effects—sights and sounds in Nature mainly—which are touching or stirring, and impressive by association of ideas. The most common are those of fire, wind, moonlight, and murmuring forest; the movements of water, from the bubbling of the fountain and ripple of the brook to the sweep of ocean surges; the rhythmic gallop of the horse, the roll and crash of thunder, the delicate chirp and flutter of bird and insect. All these have been common stock and favorite material for all modern composers; have been freely used, and are very familiar to those at all conversant with musical literature. Every great composer, from Beethoven to Wagner, has employed some, if not all, of these effects.

But aside from this class of obviously descriptive work, nearly all the great mass of modern music, though not generally so called, is as truly descriptive in its own way. Every good waltz expresses ballroom moods and scenes; hence is descriptive. Every national or peculiarly local dance, if truly characteristic, is avowedly descriptive of racial or tribal traits, of temperament and the circumstances and feelings out of which it originated. Every genuine lyric describes the mood of the composer at the time of its creation. Every military or funeral march, every dirge-song or挽歌, suggests and describes a certain scene and phase of experience in real life, and bases its claim to our interest on our sympathy with its attendant mood. Add to all the Hungarian rhapsodies, Spanish caprices, Russian and Oriental fantasies; all the works directly based upon dramas, poems, legends, and myths; all the dances of sylphs and fairies, elves and gnomes, witches and demons, and you have included among descriptive compositions more than three-fourths of the entire modern concert repertoire. The best composers write them, and not much else. The best audiences, in all lands, listen to and enjoy them. Why, if they are "illegitimate efforts," "artistic failures?"

How would his statement affect the position of composers to write the world's opinion? The limitations and standards of an art are usually established, not by the critics, however emphatic, but by its chief creative exponents. If the use of the descriptive element in music is a desecration of the art, a mark of decadence, how account for the undoubted fact that the tendency of most, if not all, of the leading composers for the last century has been more and more markedly toward it? Weber, Liszt, Wagner, Berlioz, Saint-Saëns, Godard, Rubinstein, Verdi, and a host of others have all pronounced themselves strongly in its favor, while even Papa Haydn, and, of course, Schubert, Schumann, Mendelssohn, Chopin were, at times, distinctly realistic. Were they all wrong, all sentimentalists? What are we to say of the "Dancing Dervishes" by Beethoven; the "Midsummer Night Overture," the "Danse Macabre," the "Er-King?" Are they all illegitimate efforts?

Leaving aside these instances of pronounced realism, which might be called exceptions by some, the tendency toward vivid emotional expression in tone has been universal since Bach, which is only another form of descriptive music, dealing with moods instead of external scenes and events. The days of the "canon" and "fugue" are over. Music which appeals only to the mathematical sense is practically obsolete. It will be studied by the scholarly few for some generations yet, like Greek roots and cuneiform inscriptions, but has little interest for the world at large. What the world of to-day wants, and is fully justified in demanding, is music with all the moral suggestions and emotional warmth of poetry, and all the externalizing power of painting; music complete with the intense, complex, tempestuous life of the time, full to overflowing with thought, impulses and dream-germs; music which shall be a landscape, a drama, and a lyric all in one, the highest art-product of the race, which shall be fitting in title to the name of the art by doing for us what other arts do, yet in a higher degree,—which is, to lift us out of ourselves by giving us something healthier and more interesting to think about; to broaden, develop, and enrich the mind and the imagination by furnishing experiences more novel and more elevating than are afforded by our daily routine of bread-winning. This it can only do by describing or embodying such experiences as they came to others under special conditions.

What is included positions specifically known in this class of compositions, is comparatively small, true, but it includes some of the best works extant. A better name for them would be "objective works." They deal with a limited range of external physical effects—sights and sounds in Nature mainly—which are touching or stirring, and impressive by association of ideas. The most common are those of fire, wind, moonlight, and murmuring forest; the movements of water, from the bubbling of the fountain and ripple of the brook to the sweep of ocean surges; the rhythmic gallop of the horse, the roll and crash of thunder, the delicate chirp and flutter of bird and insect. All these have been common stock and favorite material for all modern composers; have been freely used, and are very familiar to those at all conversant with musical literature. Every great composer, from Beethoven to Wagner, has employed some, if not all, of these effects.

But aside from this class of obviously descriptive work, nearly all the great mass of modern music, though not generally so called, is as truly descriptive in its own way. Every good waltz expresses ballroom moods and scenes; hence is descriptive. Every national or peculiarly local dance, if truly characteristic, is avowedly descriptive of racial or tribal traits, of temperament and the circumstances and feelings out of which it originated. Every genuine lyric describes the mood of the composer at the time of its creation. Every military or funeral march, every dirge-song or挽歌, suggests and describes a certain scene and phase of experience in real life, and bases its claim to our interest on our sympathy with its attendant mood. Add to all the Hungarian rhapsodies, Spanish caprices, Russian and Oriental fantasies; all the works directly based upon dramas, poems, legends, and myths; all the dances of sylphs and fairies, elves and gnomes, witches and demons, and you have included among descriptive compositions more than three-fourths of the entire modern concert repertoire. The best composers write them, and not much else. The best audiences, in all lands, listen to and enjoy them. Why, if they are "illegitimate efforts," "artistic failures?"

Have done, if you please, our friends, the Philistines! Your battle was lost long ago, and it was never worth waging. Your last defenses fell when Wagner dipped his first pen. Are you tired of being told that music cannot, should not, must not do precisely what it has been doing for tens of thousands of receptive beings during the last three generations.

## THE ETUDE



CONDUCTED BY GEORGE LEHMANN.

## A NEW WORK ON THE VIOLIN.

I HAVE before me a book which I have no hesitation in pronouncing one of the most remarkable efforts of its kind in existence. "The Technique of the Violin" is its title, though the author does not rest content with an exposition of his knowledge of purely technical questions. Indeed, every subtlety of musical art is grappled with, and conquered, in this unique little volume; and in "Part IV" the author rolls up his sleeves and scathingly reduces "The Art of Musical Interpretation" to the most abhorrable simple propositions imaginable.

"The Technique of the Violin" is a Teutonic composition. Its ideas were plainly cast in a German mold; and when its author rested from his Herculean task the child of his inspiration was passed on to another Tentor, who plausibly sought to reproduce it in a language intelligible to English-speaking readers. The author is truly a martyr; the translator, an unwitting humorist.

The introduction to "The Art of Musical Interpretation" is too brief to be at the same time kind, for some generosity in this respect would surely have resulted in the giving of much and peculiar delight to a limited number of readers. This "Introduction" is put in the form of cunningly devised interrogations and triumphant solutions. In the reproduction which follows the details of punctuation are as rigidly adhered to as the language itself,—an advantage to my readers for which, I am confident, they will be exceedingly grateful:

## INTRODUCTION.

1) How is the term "Musical Interpretation" to be understood?

The means and ways of executing a musical composition in such a manner that its intellectual contents are produced and brought forward in a distinct and characteristic way.

2) Upon what is the above presentation of the intellectual contents dependent?

To begin with, the clear grasping and understanding of these contents in their minutiae as well as a clear and decided attack upon them in the selection of the correct and correctly applied means of delivery.

3) Therefore, what must the object of a treatise on musical interpretation be?

To investigate both the characteristic properties of the material and the different art forms and to indicate the proper means, applicable and appropriate to the tonal-character of musical compositions in general.

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Now, all this is so clear, so simple, so happily conceived and told, that no student could easily go astray in his conclusions as to the author's meaning. How happy are these definitions, and how convincing! With ridiculous ease, both author and translator sweep aside every difficulty heretofore encountered by the music-student in his efforts to comprehend the seeming complexities of the art of musical interpretation. Surely, any child, armed with such knowledge, may hold essay the Beethoven "Concerto" and specify the most vitriolic critique.

"The Technique of the Violin" is, in every respect, superior to a porous plaster, and, by far, more generally useful. A porous plaster draws but once, while, from this unique volume, I shall be able, innumerable times, to draw wisdom and humor for the benefit of my readers.

## INTERESTING QUERIES.

A LONG time ago I received, from a gentleman living in Evanston, Ill., a letter containing some questions of peculiar interest to players and teachers. For an excellent reason, this letter did not receive the immediate attention which such communications deserve; but I wish now, without further delay, to publish my correspondent's questions, to make reply to the same, and to offer explanation for my apparent neglect.

The questions asked were as follows:

1. What percentage of the pupils coming under your instruction possess what might be called a good ear for violin-playing?

2. When pupils fail to have this quality, ought teachers to endeavor such in studying violin?

3. If so, what success may we reasonably look for?

The third question offers me an opportunity of satisfactorily explaining my silence, for I have been making two interesting experiments touching on this very question, and after months of patient waiting I am at last in a position to make some positive statements as a result of personal experience.

## A GOOD EAR FOR VIOLIN-PLAYING

is commonly supposed to mean that faculty which enables the player to recognize the slightest deviation from the true pitch of any tone. I have no doubt that my correspondent had only this phase of the question in mind, and that it did not occur to him that "a good ear for violin-playing" may have a broader and deeper meaning than mere sensitiveness to pitch. But, taking for granted that I am not mistaken in my supposition, I hasten to assure him that his conception of the meaning of "a good ear for violin-playing" is not a wrong one as far as it goes, but it is a limited one, and necessarily does scant justice to such an interesting question.

The violinist must, of course, have the keenest appreciation of pitch; but in addition to this his arts makes innumerable demands upon him in matters relating to aural and mental recognition of tone. Tone-character, with all its wonderful possibilities; touch-character, with all its endless and subtle varieties;—these are, after all, the more important questions to be considered. For it is possible, as personal experience has clearly convinced me, to train an apparently unmusical ear to a high degree of appreciation of pitch. But it is extremely doubtful whether, by means of systematic training, it is possible to create that finer appreciation of tone in a player who does not manifest his preoccupation in some degree.

To answer this first question fairly, I must say that the majority of pupils who have come under my instruction have what is termed a "good ear," but a very small percentage of those find instinctively the higher and nobler qualities of violin technique.

Entertaining such opinions as are expressed in the foregoing statements, it is obviously impossible for me to give an unqualified answer to the second question, either in the affirmative or in the negative. On general principles, I believe it the duty of every honest and conscientious teacher to encourage the study of the violin in all cases where there is no special gift or aptitude for the instrument apparent on the surface. But to the least practical thinker, such a course, if adopted and adhered to rigidly and literally, would leave our teachers practically without occupation. Yet there is a sharp line which divides honest from dishonest instruction. Just what this line is, and how it can and should be drawn, will, I hope, be made perfectly clear both to my correspondent and my readers, by the following relation of two interesting experiences which also cover the third question.

## AN ADULT BEGINNER.

About eighteen months ago a stranger called on me and announced his intention of studying the violin. My interrogations elicited from him (to me) astounding confessions that he knew absolutely nothing about music, not even the notes, and that he had never held a violin or bow in his hands previous to the day of his visit to me. At first I could only express my astonishment that a man, apparently

about thirty-five years of age and seemingly intelligent, should care to make an experiment which seemed absurd and hopeless from every point of view which I could take. And when my visitor further announced to me that he was a business man, and that, in consequence, he could not devote more than an hour of each day to study, I seriously endeavored to make him understand that he was proposing to do the impossible. But I argued to no purpose. My visitor was not disturbed in the slightest degree by the discouraging information which he received. He calmly proceeded to tell me that he had purchased a violin that very day, and that he would be happy to take his first lesson at my earliest convenience.

Impressed with my visitor's earnestness, I convinced that I could not swerve him from his purpose, I agreed to make an experiment which, I frankly averred, seemed worse than hopeless.

After seven months' instruction my pupil's business affairs necessitated a trip to Europe. Returning to the United States, after an absence of more than two months, he learned that the immediate resumption of his musical studies was impossible, owing to serious matters which required his personal attention in various Western cities. Again he was absent from New York about two months, and when he returned he remained only long enough to make hasty preparations for another European trip.

Briefly, an interesting and persistent pupil had no opportunity of resuming his studies until little more than a month ago. As he did not take his violin with him on his travels, my readers will naturally presume that he must have entirely forgotten the little that can be learned in seven months' study. Here, however, is an accurate statement of this pupil's present accomplishments:

His right arm is in excellent condition for development, the wrist is flexible, and all the easier bowings are played without difficulty and in a satisfactory manner. The left hand is remarkably strong, the finger-action is precise, and his intonation is surprisingly true. His playing of the scales in the first position is fully up to the average performance of talented beginners. Though utterly unable, in the beginning, to detect fatal intonation, he now quickly recognizes, and immediately corrects, his digital inaccuracies.

Such a strange experience entirely upsets one's theories. We know that it is physically impossible for such a man to become an accomplished player; but, from the facts in our possession, it is equally impossible for us to conjecture just how far conscientious application may ultimately lead him.

The second experiment to which I have referred is, perhaps, less uncommon, but certain features of it are scarcely less interesting and instructive.

## TOKS-DEAF PUPIL.

It is the case of a child of seven, apparently tone-deaf. Being very fond of music themselves, the parents of this little girl were quite unhappy by the thought that she was utterly unmusical. Unlike most children, this child seemed unable to sing the simplest songs she heard. In many ways she evidenced a positive aversion to music; and, when she could be induced upon to attempt to sing some familiar melody, her efforts resulted in nothing better than an incoherent succession of sounds.

Advised by a well-known vocal teacher to procure a violin-instructor for their child (on the theory that the violin might possibly accomplish something where all other methods would fail), the parents consulted me, and it was decided that a reasonable effort should be made to encourage in the child a love of music.

I soon discovered that the child was intelligent beyond her years, but I also had many opportunities observing her pronounced distaste for music.

After six months' instruction this child was easily able to recognize all tones with which, by means of a system of tone-placing, her ear had become acquainted; and her instrumental progress was such that she could play the first "Etudes" by Wohlfahrt quite as well as the average pupil of her age.

## THE ETUDE



## MORBID SELF-CRITICISM.

J. S. VAN CLEVE.

WHETHER a slovenly and shallow satisfaction with one's performances, or a timid and excessive consciousness of error, be the greater evil to the pianist, who shall decide? Both faults have come under my observation during the thirty years of my service to music, teacher, and both are troublesome.

I once had a student in singing who had a lovely organ and a fine temperament, but it was rendered nearly useless by her positively exasperating self-consciousness. She was a dashing society girl, and, with true American freedom of speech, used much slang. She contracted a preposterous habit of stopping the instant any little speck of thickness came near her tone, and suddenly exclaiming: "Gee whiz!" The absurdity of this habit could not be realized till one heard her suddenly, in the midst of a love-song, say: "Look off, dear love, across—gee whiz—the shadow sand!" Or it might easily be a sacred song: "Abide with me, fast—gee whiz!—falls the eventide."

I have had piano-students who were very nearly as annoying and absurd, who would hesitate and dread difficulties till they actually created the blemish which they were alarmed at. They were like those horses which, through weak-heartedness, when leaping a five-bar gate, fall and impale themselves. A friend told me of a silly little fellow, a pupil of his, who had it the smallest of wrong notes, or drawled notes, or hesitated, used to exclaim "Sugar!" in a way ludicrous, and so characteristic of all that did, that the word was a key to his whole character.

What appears here in a light form is really nothing else than what we find every day inspiring the work of our students. It is right that the teacher should be close and keen in his criticism; and it is right that the student should follow closely upon that close, clear criticism; but, as it is possible to get food extremely acid that it causes rheumatism, making every effort at the use of a joint a source of pain, so the critical temper may become a spirit deadly to art. Remember that art, and music, most of all, is a free, glad-some, untrammeled life. When our railway-trains begin to run so fast that they swing round curves too tightly, we shudder and catch our breath. If they go too fast, either to right or to left, there is wreck and disaster. So with the musician, the road, like the life of the spiritual life, is straight and narrow, and we must either be easily satisfied and so grow sluggish, or so finical and self-conscious as to become hesitating bunglers and stumblers. "*In media tutissim istis!*" said Ovid, the Latin poet, and that is always a good rule: "*Thou wilt go safest in the mid-most path!*"

## MONEY IN IT.

EUGENE F. MARKS.

NOTWITHSTANDING the fact that he was a cripple, I did not have a more vivacious or energetic pupil in my charge, and he was a genuine boy possessing the full feeling and spirit of a boy. I do not mean to say this by this that he always had perfect lessons or was one of those goody-good sort of boys we usually read about in the Sunday-school literature books; but, on the contrary, he was just the opposite, as he was always building over with mischievous fun and boyish pranks, and it constantly required all of my inventive wit devising something to keep him thoroughly interested in his work.

He had bad habits—plenty of them; and one which was especially annoying to me was that he insisted upon playing runs with a wriggling up

and-down motion of the wrists, which greatly retarded the rapidity and gave them a harsh and unwieldy sound, and did not in the least strengthen the muscles of his fingers. I explained to him the necessity of using only finger-action in rapid passages; but it seemed to have no effect upon him, as he invariably fell into the old habit again; finally I advised that, in order to keep his wrists and arms in a quiet attitude, he should place a small coin upon the back of his hands while he practiced and to play in such a manner that the coin would not tumble to the floor.

Before leaving me, in order to further impress the matter upon his memory, I again admonished him concerning the coin with an interrogative:

"Now, will you not forget to use that coin when you practice during the week, will you?"

"You bet I won't," he replied; "you let me I won't, for there's money in it."

I did not scold him for using slang, but patted him upon the back and told him that perhaps there would be more money in the future for him if he did as I advised.

## UNEQUALLY YOKED.

WILLIAM BENBOW.

DOROTHY is a twelve-year-old girl that grasps in one instantaneous electric spasm of attack whatever point of instruction I offer. Her keen faculties snap at and devour everything I impart, with the usual consequence that the matter is not always properly "chewed and digested." She plays everything gratis, and she despises and would like to ignore repeat marks and return-trips.

Her brother Herman, a fifteen-year-old high-school lad, is quite antipodal in temperament. What he gets he works for. He looks after points of detail more carefully, even if the tempo does have to shuffle along in a drowsy way. But he is a born "repeater," and loves to go over the same. He has to be prodded again and again to move on. He lives for the present only, and seems careless of what the future may bring in the next measure or phrase.

The one I must restrain continually and the other I must goad. But the control I exercise for the short time period is only a temporary expedient. My problem is to make that control more permanent than the week.

So I prescribed a duet and set the metronome over them as unripe in my absence. One can imagine the tone of war and banter that ensues. Their parents enjoy this joint practice a great deal. And it is a bit diverting when Herman takes undue leisure to find some perplexing note to have Dorothy turn with a sigh, and draw languidly: "Whenever you're ready—" More often she is watching his part as well as her own, and when he halts she will put his finger on the right note for him.

But Herman often has his chance, too, to say: "Now you're scorching again," or to insinuate: "That measure has four heats, too."

But all this petty friction is outweighed by the assurance that they are reacting one upon the other to their benefit. This one expedient serves for two diametrically opposite purposes, and works well even "when the cat's away."

In everyone's life there comes a waking up time, and it's well for them if it comes at the beginning and not at the end, when it's too late to mend the past. These times are private revivals, and do more good than any public ones.—*Ladies' Home Journal.*

## THE ETUDE



A Monthly Journal for the Musician, the Music Student, and all Music Lovers.

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Is looking round for a chance to improve in improving the musician, especially the smaller communities, should not forget to note well this truth; that he should be an integral part of the social and public life of the community, just as the member of any other profession or the business man. We rather expect the physician, the lawyer, the well-to-do business man, the high-school principal to occupy a prominent place in movements leading toward improvement in local affairs, but the musician seems to think that the only time he can seek public gaze is when a concert is to be given and he is asked to play or furnish music to help things along. If his profession held him back from the privileges or duties of other men, he ought to change it; if he has not enough education, let him get it; if he lack culture, he can refine himself through his art; if he lacks experience in municipal affairs, he can gain it as other men do—by participating. The musician can get more work to do if he is known as a clear-headed, active man in the life of the community; he will be better known and better esteemed by the men who buy the bills.

All signs of the times point to a period of intense activity in this country. President Roosevelt's recent message to Congress, in its general tenor, admirably emphasizes this fact. There is spread abroad a feeling of general unrest, of feverish and unremitting exertion, accompanied by remarkable business prosperity. It is a well-known fact that there cannot be great prosperity in one department of trade without a concomitant degree of success in all other branches.

All artistic pursuits are very sensibly affected by general business prosperity or the reverse. In times of financial plenitude all artistic professions flourish, and in times of business reverses, trade stagnation, or panic they languish, since, in a measure, they may be considered as luxuries, and these may be more easily dispensed with than necessities.

These statements will apply to the study of our readers, which is particularly applicable to the profession of music. Now at this time, the musicians in general to ponder these facts, seeking, each one, his personal application. In these days, and in this country in particular, a teacher of music must cultivate business as well as artistic and pedagogic ability. It is a sine qua non. Consequently, it behoves our teachers

to throw themselves heartily into this period of bustle and activity, extracting therefrom all possible material advantage and becoming in the highest possible degree identified with the general prosperity toward which we are all so confidently looking. And it is not enough to take from this prosperity. There must be a giving as well of oneself. And the paradox is that, the more one gives out, the more he takes in. It is in proportion to the contribution of activity that the teacher makes to the general progress that he will make his own gain.

but it does not go far enough.

We are having nowadays entirely too many "systems," and particularly "systems" for teaching children. Knowing as much as a teacher naturally does, it appears to be immediately desirable to load up the child with all this knowledge. But when we know so much we ought to proportionate it, and discriminate as to what is useful for the first steps, and what will be more useful later on. Some teachers are like the kindergarten enthusiast who had a class in "The Duties of Motherhood." The knowledge is of great use, no doubt, but to a child not immediately available in practical life.

Any system for children ought at least to contain the following merits: First, to aim at music; second, to train the hand; third, to train the ear and the musical perception; fourth, to train the eye in notation; fifth, to form a habit of playing everything well, not simply to get through it, but to deliver melody with authority and to take into account the subordinate melodies which lie concealed in the accompaniment forms. In short, to hear music, to feel music, and to play music, in all its relations. All sorts of games with note-forms as such, or other paraphernalia, play-keyboards to take apart, in order to remember which are white keys and which black, are nonsense. Music is something to be awakened within the child, through the discriminative hearing of tones and tone-relations.

Those who follow the profession.

If we may judge from what is said concerning the literature of America, this country is more nearly abreast of the world in musical than in literary matters. Professor Triggs, of the University of Chicago, says: "I have looked upon literature, always, as the expression of its age, manners, and life. So regarding it, I look around to find this expression in the literature of the United States. But in our conventional literature it is not there. Searching for the modern and the democratic, as opposed to the traditional and the feudalistic, there is too little in evidence."

Certainly there is more freedom in general literature than in music. Musical conventions are more fixed and less elastic. American music is receiving respectful attention in Europe, to some extent; much of the product of our best men is equal to that which comes to us from the old countries. Considering our youth, we are a very healthy youngster.

It is true we have not yet broken away from the traditional. It would ill become us to have done so. The historic and traditional must precede the original. But some day we will become of age. Some day an exponent of democracy in music will arrive. Some day a new, fresh, and free voice will be heard from the New World that will sing a song that the Old World will be compelled to listen to and to accept as the last word in music.

But it will not be at once. Carlyle said it took centuries of religion to produce a Dante. It took eighteen hundred years of civilization to produce a Beethoven; but after Beethoven how soon came Wagner! So, the western Beethoven may be the product of centuries; but as a century now is as a thousand years in early civilization, the western Beethoven may be the product of years, rather than centuries.

An exchange voices a most unreasonable warning against certain rather hamfumious "systems" for cramming music pupils with all sorts of encyclopedic knowledge, without reference to their being in a proper state for assimilating such knowledge and making it actually productive in the musical life. The writer suggests that there is a distinctly pedagogic element, which the dictates of self-interest ought to lead the promoters to eliminate. The blunder is the accumulation of more knowledge than can

be digested into faculty." The caution is well taken, but it does not go far enough.

Nº 3611

To Miss Marthe Rasina, Montreal.

# SIGH OF LOVE.

SOUPIR D'AMOUR.  
GAVOTTE.

HENRI LAVIGNE.

The sheet music consists of five staves of musical notation. The top staff is labeled 'Moderato.' The second staff is labeled 'Tempo di Gavotte. M.M. = 112.' The subsequent three staves are continuous. The notation includes various dynamics such as 'ff', 'pp', 'mf', and 'f'. Fingerings are indicated above the notes, such as '1 2 3 4' and '5 4 3 2 1'. The music is written in common time with a key signature of one sharp. The style is a gavotte, as indicated by the tempo marking.

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2

3611-6

*marcato il melodia*

*p*

*cresc*

*p*

*p*

*rit.*

*D.S.*

*ff*

*p*

*rit.*

*a tempo off*

*p*

*ff*

*p*

\* Go to top of page and play to *D.S.*; then, from \* to *Fine*.

3611-8

## VALSE.

Edited by Preston Ware Orem.

P. TSCHAIKOWSKY, Op. 39, No. 8.

Assai vivo. M. M. d = 76.

&lt;img alt="Musical score for the first page of the Valse by P. Tschaikowsky, Op. 39, No. 8. The score is for piano and consists of five staves of music. The key signature is one flat, and the time signature is common time. The tempo is Assai vivo (M. M. d = 76). The music features various dynamics including p (pianissimo), f (fortissimo), and mf (mezzo-forte). Fingerings are indicated above the notes, such as 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 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<sup>6</sup> № 3637

MARCH FROM  
CAPRICCIO BRILLANTE.

*Arr. by W. J. Baltzell.*

*Paltzell.* SECONDO  
**Allegro con fuoco.** M.M. d=84.

From F. Mendelssohn, Op. 22

A page from a musical score for piano, featuring five staves of music. The key signature is A major (no sharps or flats). The time signature varies between common time and 2/4. Measure 101 starts with a dynamic of *p*. Measures 102-103 show complex chords with grace notes and slurs. Measure 104 begins with *ff*, followed by a dynamic of *f*. Measures 105-106 continue with dynamic changes and rhythmic patterns. Measure 107 starts with *sf*. Measures 108-109 show sustained notes and eighth-note patterns. Measure 110 concludes with a dynamic of *p*.

Nº 3637

MARCH FROM  
CAPRICCIO BRILLANTE.

*Arr. by W. J. Baltzell.*

PRIM

From F. Mendelsohn, Op. 22

Sheet music for piano, Allegro con fuoco, M.M. d=84. The music consists of eight staves of musical notation, each with a treble clef, a key signature of one sharp, and a common time signature. The first staff begins with a dynamic *p*. The second staff starts with *ff*. The third staff starts with *mf*. The fourth staff starts with *sf*. The fifth staff starts with *p*. The sixth staff starts with *p*. The seventh staff starts with *p*. The eighth staff ends with *p*.

SECONDO

Allargando. M.M.  $\frac{d}{80}$ .

Fine. rull. p melodia cantando

*p* *f* *rall.* *pp* *D.S.*

8 10 12 14 16

3637 6

PRIMO

Allargando. M.M.  $\frac{d}{80}$ .

*f* *p* *rall.* *simile*

*Fine.* *rall.* *simile*

*p* *f* *p* *p* *D.S.*

8 10 12 14 16

3637 6

9

FLEURETTE.  
Mazurka Brillante.

W. L. BLUMENSCHENK.

Tempo di Mazurka. M. M. ♩: 132.

## TRIO.

Musical score for piano trio, page 42, section TRIO. The score consists of four staves. The top two staves are for the piano (treble and bass clef), and the bottom two staves are for the cello and double bass. The key signature is B-flat major (two flats). The music includes various dynamics like  $\text{p}$ ,  $\text{f}$ , and  $\text{ff}$ , and performance instructions such as  $\text{R.H.}$  and slurs. Measures 1 through 10 are shown, followed by a repeat sign and measures 11 through 18. Measure 18 concludes with a fermata over the piano's bass staff, followed by a dynamic  $\text{D.C.}$

2660.3

BONHEUR.  
VALSE CAPRICE.

ERWIN SCHNEIDER

Musical score for piano solo, titled "BONHEUR. VALSE CAPRICE." by ERWIN SCHNEIDER. The score consists of eight staves of music. The first two staves are labeled "Allegretto. M.M.  $J=116$ ". The third staff is labeled "Tempo di Valse. M.M.  $\dot{\text{o}}=63$ ". The fourth staff is labeled "p tempo". The fifth staff begins with a dynamic  $\text{p}$ . The sixth staff begins with a dynamic  $f$ . The seventh staff begins with a dynamic  $f$ . The eighth staff concludes with a dynamic  $\text{poco rit.}$

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14



3652.6

15



3652.6

## TARANTELLA.

ROBERT COVERLEY.

Presto. M. M. = 156

Presto. M. M. = 156

*cresc.*

*mf*

*mf ben marcato*

Copyright 1902 by Theo. Presser, A.

*f*

*Fine.*

*mf*

3655.1

ff

p

pp

ff

D.C.

# LOLITA.

## SPANISH SERENADE.

Wm. Henry Gardner.

George Lowell Tracy.

Tempo di Bolero.

ff

mf Quasi guitarro

p

dolce

cresc. poco a poco

Lo-lita! Lo-lita! List to my light-gui-tar; Lo-lita! Lo-lita!

Thou art my guid-ing star. The nightwind whis-per-s in the

trees a-bove, And bears a mes-sage to thee; O, my love, Haste to thy lattice, o-pen dear to me,

*frall.**Tempo I.*

List,'tis my heart that speak-est now to thee! Lo-li-ta! Lo-li-ta!

rall. *colla voce*

*f*

*mf*

Beau-teous rose of Spain, Lo-li-ta! Lo-li-ta! Let me not call in  
vain; Lo-li-ta! Lo-li-ta! Beau-teous rose of Spain, Lo-li-ta! Lo-

*ten.*

Li-ta! Let me not call in vain. Lo-

*colla voce*

*ff a tempo*

*rall. e dim.*

*p*

*ff Fine*

3714 6

*A little Slower*

li-ta! Lo-li-ta! Bright-ly the moon is beam-ing; Lo-li-ta! Lo-

*(Cello)*

*pespress.*

li-ta! Of thee I'm fond-ly dream-ing. Last night, when I led thee in the dance, My

*animato*

*animato*

soul didst thou pierce with thine eyes' deep glance; My heart, O Lo-li-ta, for-

*con passione e rubato*

*marcato colla voce.*

ever is thine; Then o-pen thy lat-tice, and say thou art mine. Lo-

*rall. 3*

*D.S.*

3714 6

## GOD IS LOVE.

VOCAL DUET.

EUGENE F. MARKS.

Moderato.

Moderato.

1st VOICE.  
move; But his mer - cy wan - eth nev - er; God is wis - dom, God is

2nd VOICE. God is  
love; his mer - cy bright - ens All the path in which we rove;— Bliss he

wakes, and woe he light - ens; God is wis - dom, God is

2nd VOICE.  
love. Chance and change are bus - y ev - er; Man de - cays, and a - ges

This duet may be sung by Soprano & Contralto, Tenor & Baritone, Tenor and Contralto.  
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1st VOICE.

move; But his mer - cy wan - eth nev - er; God is wis - dom, God is

1st VOICE.  
love, God is wis - dom, God is love. Yes, God is

2nd VOICE.  
God is wis - dom, God is love. Yes, God is love, Yes, God is

rit.  
a tempo  
love. E'en the hour that dark - est seem - eth, Will his change - less good - ness

rit.  
a tempo  
prove; From the gloom his bright - ness stream - eth; God is wis - dom, God is

God is wis - dom,

love. God is wis - dom, Yes, God is love.

## WIEGENLIED.

W. A. MOZART.

*Andante.*

Schlaf-e, mein Prinzen-chenschlaf' ein,  
es ruhn nun Schäfchen und Vö - ge - lein,

Rest thee, my lit - tle prince, rest!  
All in the cas - tie now sleep;  
Who is more blest than my boy?

Qui - et the bird in its nest,  
Sweet are their slum-bers, and deep;  
Pleas-ure and rest his em - ploy,

Ga - ten und Wie - se ver - stummt, auch nicht ein Bien-chens mehr summt, Lu - na mit sil - ber - nem

Gar - den and mead-ow are dumb, Ceas'd is the bees' bus-y hum; Lu - na, with shim-mer-ing  
Si - lence doth reign all a - round, Bro - ken by nev - er a sound, Save from a cham - ber near  
Play-things and sweets to com - mand, Coach-es and hors - es at hand.  
Ten - der - est care ev - er

Schein guck - et zum Fen - ster he - rein, schlaf-e beim sil - ber - nem - Schein,

gleam, Bright through the win - dow is seen; Bath'd in its sil - ver - y beam,  
by Comes a faint, lan - guish - ing sigh. Who doth in bro - ken sleep lie?  
nigh That my sweet prince shall not cry. What shall be - fall by and by?

schlaf-e, mein Prinzen-chenschlaf' ein, schlaf' ein, schlaf' ein!

Rest thee, my lit - tle prince, rest, Oh rest, oh rest!

English version by W. J. Baltzell.

Alles im Schlosse schon liegt,  
Alles in Schlummer gewiegt,  
reget kein Mütchens sich mehr,  
Küller und Küche sind leer,  
nur in der Zofe Gemach  
tönert ein schmachtes Ach!  
Was für ein Ach mag dies sein?  
schlafe, mein Prinzen-chenschlaf' ein,  
schlafe' ein, schlaf' ein!

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Wer ist beglückter als du?  
Nicht als Vergnügen und Ruh?  
Spelwerk und Zucker vollauf  
und noch Karosse in Lauf,  
Alles besorgt und bereit,  
dass nur mein Prinzenchen nicht schreit.  
Was wird künftig erst sein?  
schlafe, mein Prinzen-chenschlaf' ein,  
schlafe' ein, schlaf' ein!

## THE ETUDE

Vocal Department  
Conducted by  
H.W. GREENEREFLECTIONS  
BY THE  
VOCAL EDITOR.

THEODORE THOMAS is represented as having said: "I notice that when a man fails in New York at every other trade he immediately hangs out a sign as a singing teacher." I doubt if Mr. Thomas was correctly quoted in this instance; if he was, he classes vocal teaching as a trade, and he also would fall within the limits of the classification; in other words, he might be said to have been a "fiddler by trade, and worked at it." Mr. Thomas is by no means a man who makes such loose discriminations; whatever he may have said, it is not difficult to arrive at what he meant.

The teaching of singing has in the past been a very alluring field for adventurous individuals who sing a little, play a little, and talk a great deal, and we must confess, the profession is not yet entirely free from the taint of such smoothly plausible people; but it is some years since Mr. Thomas has been in touch with the trades and professions in the metropolis, during which time things have greatly changed for the better. Now, while New York cannot be said to be filled with ideal singing teachers, the percentage of safety is much greater than it was ten years ago, when, owing to his connection with the various choral organizations of the city, he was in a position to speak with authority, if not feelingly, on the subject. Pessimism in relation to vocal matters has received a severe blow by the success of so many American singers in every field of vocal activity.

It matters little how many of the American students go abroad to advance themselves; it cannot be denied that the fundamental work was done by American masters, and it is the fundamental work that counts. The first or third year of study, as a rule, is conveniently left to the full success of the student. It is because of the great increase of care and intelligence on the part of American teachers that so large a number of singers are heard from. This is just as true of many of the teachers of other cities as of those in the metropolis, and it is a notable fact that, while at one time the pick of voices throughout the country passed through the hands of New York teachers on their way to European art-centers, many of the teachers of the large cities are now sending their pupils directly to London, Paris, Italy, and Germany. All honor to the American teacher.

I am not at all in sympathy with those "starry flag" people who claim that pupils "should not go abroad to finish." The proposition is ridiculous on the face of it; people who go to Europe do so for the purpose of broadening themselves by coming within the influence of totally different conditions, the results of which certainly would not be described by the word "finished" if the students themselves were to pronounce upon their progress. The best there is in the musical world is none too good for our American students, and music could not answer to the claim of being a universal language if other than American art-centers could not also contribute to the glorious end of their ripening attainment.

I am taking thought for the coming year of study we find the young century presents conditions which differ widely from the old, and they are wise who recognize this truth and plan their work accordingly.

The leading vocalists of the age add increase of testimony to the value of severe and persistent effort for the attainment of a high stand in the profession. It is, indeed, remarkable how greatly the art itself has broadened; how much more closely it has come to resemble its sister-arts in the seriousness with which it is approached.

Melody undomored has run the gamut of its permutations. Ability has been won and conquered all the intricacies of scale and chord progressions, and with such grace and taste that it no longer provokes comment. Stress has kept pace with the increasing growth in the size of theaters and additions to the orchestra until its limit is reached, and composer and architect alike are beginning to recognize that limit. The composer, therefore, is working along new lines, the demands upon the singer being such as might

briefly be comprehended as more intellectually artistic. Feelings are being balanced by thought, ideas are restricted to normal modes of expression, imagination is playing in new and more productive fields, and around all is thrown an atmosphere of intellectuality which argues for the permanence of vocal influence, and for its recognition by the quality of mind which once repudiated the claim the vocalist might make for glory but the most questionable and ephemeral distinction.

When we write thus he knows that the appreciative reader is looking up from the closely written score, over the edges of a carefully selected book, or out from years of valued experience. In music the race is not to the swift; the lack of appreciation is not so reprehensible as the lack of the desire to get at the truths which lie behind the sight and sound of music. He of the present day who would sing to the minds and hearts rather than to the ears of his hearers must go deeper than technique or he will fail. He must make the depth, however, largely by the technical means, or he will find he can entertain only the most superficial audiences.

Don't forget the homely motto: "Keeping everlastingly at it brings success." Spell your purpose for 1902 with three letters—DIG. \*

In choosing a poem for musical setting the young composer should bear in mind that, unless he "feels" it at the first reading, it will scarcely, if ever, inspire him. In my long association with American and English composers I have noticed that in the majority of cases the first look decided them. This, of course, may not always apply, as persons of exceptionally calm temperament arrive at their decisions by a more reflective process. The average musician, however, is emotional and responds quickly to the thought embodied in the text.

Ideal songs must catch the spirit of poetry in every way; they must suggest a variety of musical pleasure and end strongly; to admit of a proper climax, the final line must be devoid of harshness. Too many consonants will prevent its being smoothly sung. Unfortunately the lyric poet is limited in his work, through his being obliged to use only singable words, and this oftentimes forbids his writing with as much virility as he would wish.

The general run of song-poems are written in "verse" form, carefully "measured and metered"; but when a composer has his wings fledged and feels his strength, he longs for something better and higher. It is then he welcomes the "continuous lyric," which, instead of being in verses, is in parts, the meter changing with the mood. The short lines enable him to afford the singer breathing pauses, and also, to enhance the strength of his climaxes. Few such lyrics are written by English or American poets; but, as the demand increases, our lyricists will undoubtedly rise to the occasion. This form is used in operas freely nowadays, both here and abroad, and I find the German poets use it in writing many of their song-poems.

I believe young composers should commit their texts to memory before setting. They will then be perfect masters of the meter, and the poetic figures will be firmly fixed in their mind, enabling them to write with more spontaneity.

It is always best to commence with the simpler forms. Choose a poem in blank verse, first, then gradually take up those requiring more fire, more dramatic force, and stronger climaxes. The trouble with the tyro is that he attempts to do a master's work at the outset. Alas! it is hard to convince young writers that art can only be learned step by step.

After setting songs in one vein—as, for instance, love-lyrics—take up a descriptive verse, such as poems on the Sunset, Dawn, Spring, etc., or a religious theme. Never tax the thought too long on

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one theme. By varying it, the well of inspiration will be clear, pure, and sweet, and one will avoid the accusation of "writing himself out." Compose for the pure love of it, and not because certain compositions must be finished at a certain time. By giving thought to these matters one may justly hope to become an acceptable composer.—William H. Gardner.

*Archer* of the article  
RHYTHM IN VERSE by Mr. Gardner, in this  
issue, a conversation which  
Mr. William Archer, a London  
don writer, had with W. S. Gilbert, Sir Arthur Sullivan's librettist, as set forth in the *Pall Mall Gazette*, will be of some interest.

Mr. Archer said: "Now, tell me—if you don't mind—did you invent all the inexhaustible variety of rhythms in your operas, or did the suggestion for any of them come from Sullivan? I mean, did he ever say to you: 'I have an idea for a song in something like this measure—and hum a stanza to you?'"

To which Mr. Gilbert replied: "No, never. The verse always preceded the music, or even any hint of it. Sometimes—very rarely—Sullivan would say of some song I had given him: 'My dear fellow, I can't make anything of this'—and then I would rewrite it entirely, never tinker at it. But, of course, I don't mean to say that I 'invented' all the rhythms and stanzas in the operas. Often a rhythm would be suggested by some old tune or other running in my head, and it would at my words to it more or less exactly. When Sullivan knew I had done so, he'd say, 'Good! That's the tune, or I shan't be able to get it out of my head.' But once, I remember, I did tell him. Then is a duet in 'The Yeomen of the Guard' beginning:

"I have a song, O!"  
Sing me your song, O!"

It was suggested to me by an old chantey I used to hear the sailors on board my yacht singing in the 'dog-watch' on Saturday evenings, beginning:

"Come and I will sing you—  
What will you sing me?"

"I will sing you one, O!"

"What is your one, O?"

and so on. Well, when I gave Sullivan the words of the duet he found the utmost difficulty in setting it. He tried hard for a fortnight, but in vain. I offered to recast it in another mold, but he expressed himself so delighted with it in its then form that he was determined to work it out to a satisfactory issue. At last he came to me and said: "You often have some old air in your mind which prompts the meter of your songs; if anything of the kind prompted you in this case, hum it to me—it may help me." Only a rash man ever asks me to hum, but the situation was desperate, and I did my best to convey to him the air of the chantey that had suggested the song to me. I was so far successful that before I had hummed a dozen bars he exclaimed: "That will do! I've got it!" And in an hour he produced the charming air as it appears in the opera."

And, in addition, Mr. Gardner throws considerable light upon the subject as follows:

"A ordinary poet has no knowledge of what is required for a ballad; he will infallibly write in a style which is essentially antimusical. That is to say, his sentences, apart from their rhythm, will be too involved, and, if he be the slave of rhyme (and what poet will consent to forego rhyme?), they will often be weak just where a climax is required. We may remark in passing that there is no test of weakness in a poem so searching as a musical setting. It emphasizes affectations, and exhibits far-fetched ideas in their native barrenness. Few poems, even those that the world agrees are great, come through the ordeal quite unscathed. A composer requires a certain form. However varied the rhythms may be, they must be recurring. In a general way, though music demands a clearness of rhythm, a too insistent meter is impossible for it. In that case the meter of the poem—do what the composer will—the

rhythm of the poem, cuts through the music, and the result is a jingle-jangle."

WHILE reading the Edinburgh notes in the November issue of the *Musical Age*, published in Glasgow, I noticed the following: "The first concert of the series was given on the 17th inst., the program was an attractive one, including, as it did, the names of Madame Patti, Charles Santley, and others. The Queen of Song was in magnificent voice and was accorded an enthusiastic reception."

Think of it, my young artist friends, and then read this which appeared in the November issue of *London Music*, and hear it in mind, while reading it, that in all probability your grandparents attended Patti's concerts. Does it not partially explain why she has been the idol of three generations, and is it not a good gospel for you, too?

### PATRIOT'S GOSPEL OF HEALTH.

The following is printed as the famous prima-donna's code:

"To be healthy is the natural state, and disease is, in nine cases out of ten, our punishment for some indiscretion or excess."

"Every time we are ill it is part of our remaining youth which we squander. Every recovery, whether from headache or pneumonia, is accompanied by the strenuous effort of vitality, and is therefore a waste of your capital of life.

"Therefore, don't let yourself be ill."

"The best plan to avoid illness is to live regularly, simply, with a frugality that stupid persons alone will deem painful or eccentric."

"Sleep eight hours in every twenty-four."

"Ventilate the room in which you work and sleep.

"Very few people, even among those who think they are well up in modern ideals, have any conception of what ventilation means. Even when my voice was the only thing I had in the world I slept with my windows wide open, summer and winter, and never caught cold in that way.

"Examine seriously into your list of social obligations, have the good sense to recognize that there is neither pleasure nor profit in most of what you regard as essential in that line, and simplify your social life—simplify it all you can."

"Complicated living breeds worry, and worry is the main enemy of health and happiness—the one fleshish malady that does more to destroy the health and happiness of mankind than any other. 'Make your home a pleasant place, cheerful, but well within your means.'

"Drink nothing but water or milk—especially drink lots of water. You can never drink too much of it."

"On the other hand, remember that alcohol is a poison which does untold damage within you; beer, wine, coffee, and tea are poisons, too. Shun all of them as you would dilute vitriol."

Ir is a disputable point as to who reads the least about his art—the singer or the violinist; but I am inclined, after a large acquaintance with the former class, to give the palm in this respect to the vocalist.

"A ordinary poet has no knowledge of what is required for a ballad; he will infallibly write in a style which is essentially antimusical. That is to say, his sentences, apart from their rhythm, will be too involved, and, if he be the slave of rhyme (and what poet will consent to forego rhyme?), they will often be weak just where a climax is required. We may remark in passing that there is no test of weakness in a poem so searching as a musical setting. It emphasizes affectations, and exhibits far-fetched ideas in their native barrenness. Few poems, even those that the world agrees are great, come through the ordeal quite unscathed. A composer requires a certain form. However varied the rhythms may be, they must be recurring. In a general way, though music demands a clearness of rhythm, a too insistent meter is impossible for it. In that case the meter of the poem—do what the composer will—the

I have it in mind to mention four works that it seems to me should be in the library of every singer of serious intentions; yet none of them is or has to do with any individual vocal "method," so called. A singer will generally acquire his method from his teachers; he will become enamored with the attractive and magnetic personality of one teacher and become wrapped up in the plan of work as exemplified by this one teacher, closing his eyes to the rest of the world, or he will study with several teachers and in his own work embody the best points he has obtained from all of them. Each plan has its partisans; perhaps each has its good points.

At any rate, good vocalization cannot be taught from paper. The continual and daily criticisms of the righteous teacher availeth much, and always will. There is a broad scope of vocal information and learning that may be had from books, and may be acquired in that way much quicker and with better authority than from the average teacher; in fact, some pretty good teachers of vocalization know little of the physiology of the voice, little of the history of song; and, outside of their part repertoire of ballads, almost nothing of the criticism and esthetics of song-literature.

The first work I would recommend is "Voice, Song, and Speech" by the eminent English specialists: Dr. Lenox Browne and Emil Behnke. This is a work of some two hundred and fifty good-sized pages, well illustrated. It deals with the laws of sound as applied to the voice, the anatomy and physiology of the vocal organs, vocal hygiene, relations of throat and ear, the use and teachings of the laryngoscope, proper tone and control of the vocal apparatus, vocal ailments and defects; all these topics at length and with much thoroughness.

Some may regard such reading as dry. It is, if one is not interested in the subject; but I am recommending it to those who may be interested in understanding the use and control of the vocal organs. It is a text-book, a work of reference, and is an authority that a teacher can fall back on with reliance; and, as I said before, if one is at all interested in the subject it is very satisfactory reading, as the style is clear and not at all heavy.

The second book of my four is Louis C. Elson's "History of German Song." Mr. Elson is not only one of the pioneer writers of American musical literature, but he has achieved a deserved popularity because of his happy combination of historic fact, pleasing anecdote, and enjoyable phraseology. This work is one of his earlier ones, being dated 1888. For these years it has been the only work in this field, perhaps because it occupied it so thoroughly. After disposing of the Minnesingers and Mastersingers and the Reformation period, the great German song-writers are taken up in biographical notice, with especial attention, of course, to their work in the field of song. Mr. Elson's work is biographical more than critical and he does not intrude the personal equation into the matter to such an extent as does his successor in this field, Mr. Finck. As I again go over this work of Mr. Elson's, it seems to me that it has not been appreciated at its full value, even by that portion of the musical public that reads musical literature. Every serious student of song should give it an early perusal.

Number 3 on my list is "Songs and Song-Writers" by Henry T. Finck, published last year. In the writing of this book Mr. Finck has done a real service to the lover of song. It is less historical than critical, less theoretic than esthetic. He has taken as his field the whole song-world, and from it culled what he considers the best, and presents them by name to his readers with his reasons for so grading them.

The tests he applies are his own; he has strong likes and dislikes; he hits straight from the shoulder. But he is so honest about it and his strokes show so much strength and skill that we are inclined to get up and shake hands with him. I would class this book as the most interesting that has been published in the interests of the art-song. In fact, it is the only one that has so confined itself to the critical field. Mr.

Finck makes some statements that will be surprising to me should be in the library of every singer of serious intentions; yet none of them is or has to do with any individual vocal "method," so called. A singer will generally acquire his method from his teachers; he will become enamored with the attractive and magnetic personality of one teacher and become wrapped up in the plan of work as exemplified by this one teacher, closing his eyes to the rest of the world, or he will study with several teachers and in his own work embody the best points he has obtained from all of them. Each plan has its partisans; perhaps each has its good points.

ACCORDING to recent ad-

FROM VAUDEVILLE vice from Paris, a young TO GRAND OPERA. American girl is soon to be come famous as a grand-opera singer. On the boards of the Grande Opera in the French capital she has already made her *début* as Juliet in Gounod's masterpiece.

The interesting point about this is that seven years ago this young girl was singing rag-time music and "coon-songs" in public with no apparent possibility of ever getting any higher. Very few of her friends knew that she had higher ambitions, for, unluckily, the majority of variety-theater "artists" seldom aim to reach beyond their positions.

Very silently, but with iron determination, this particular singer made up her mind to become an artist in the full sense of the word. She was born in circumstances of a working-class family, but音乐家, and her surroundings were against her. But here she had the true spirit to succeed she did succeed. Better than a longer volume would be the "complaint sketch," as the author calls it, "The Opera, Past and Present," recently from the pen of W. H. Auden, the Boston critic. Mr. Aphrodite ran with the most prominent half-dozen of American music-literatures, and he has given us a most readable sketch of the development of the opera. The literature of this subject is very much larger than that on song in general; that concerning the Wagnerian opera alone would make a good-sized library. And so a work of two hundred and fifty pages cannot be more than a ground-work, a basis for further reading. But, as most singers do not do that further reading, this attractive and reliable volume, philosophic and pedagogic without being unduly teachy, is to be highly recommended. With an interest awakened by such a book, the reader can well go to some of the more attractive and less polemic works on the Wagnerian opera, such as those by Finck and Kobbe.

These four books should form but the beginnings of the singer's library. But these once read, the enjoyment in good musical reading will have taken root and will not be satisfied with less than a broader course of musical studies. I have not pretended to do above works justice, only to have taken space to recommend them. Once in the hands of the reader, each one is capable of its own plea.—W. F. Gates.

H. C. M. T.—It is not too QUESTIONS AND late for you to begin your WORK. Take it up seriously and work systematically; you will be surprised at the result. Many singers have met with success who began much later in life.

E. G. M.—1. Men's voices do not usually have a break. They are compelled to inaugurate a change in the point of delivery of their tones from C-natural or C in deep voices to E or E-flat in high voices. This change is strictly voluntary in the earlier stages of culture.

2. It can usually be accomplished by changing from the vowel sound of oo to ah and ah, or into a, and ah, closing closely the model afforded by the oo sound and adhering to it on the more open vowels. One should not too venturesome in training the upper male voice.

3. That depends on a few things: the brightness of the teacher, the receptivity of the pupil. The rest of the few can be imagined.

4. Yes, it is proper; because there have been and are still such freaks of nature as male soprano; but, as legitimate art does not have to reckon with freaks, they are not classified in the books.

5. The best vocal teachers in Europe are to be found in London, Paris, Florence, Milan, Berlin, Leipzig, and Vienna.

W. B. K.—1. The works you quote in which the word appear are not at hand. By pronouncing the word German, you will get, in its first syllable, the proper pronunciation for the first syllable of the word Jerusalem; the third syllable being the one with the least accent, the vowel could hardly be made prominent enough to carry a special vowel character. If it should occur on a sustained note, the a would be nearest correct.

2. Long sound of the e on second syllable of "Hallelujah."

3. The Italian a (ah) on second syllable of the word Israel wherever it occurs, or however quickly.

E. M. K.—You should write to the publisher of THE ETUDE and ask him to order the studies for you; he will get them even if it necessary to send abroad.

SCHRIBNER.—There are no conditions or circumstances in the life of the student of singing—whether soprano, alto, tenor, or baritone—in which the act of lowering or depressing the larynx could be for a moment justified. A voice sometimes seems transiently improved by resorting to this unnatural trick, but a severe penalty in the way of weak muscles and the ultimate utter destruction of the vocal resonance, if not of the voice, is sure to follow. More voices have been wrecked because this alluring danger has been misunderstood by both teachers and pupils than can possibly be imagined.

M. B. K.—I advise you not to sing your chest-voice, or, as you call it, the "mannish" tone, above D below the first line, and then only lightly. If those low tones are to be of any value to you, you should develop the middle voice, no matter how weak it is or how long it may take, until it becomes strong enough, in a measure, to match in stress and quality the low notes. Do not follow any advice which urges you to carry your low notes up, and I also advise you most earnestly not to sing in any more choirs or choruses until your middle voice is strong enough, which will not be for two or three years yet.

### PRIZE-ESSAY ANNOUNCEMENT.

For a number of years the Annual Prize-Essay Contest has been a feature of the work of THE ETUDE, bringing into notice writers before unknown to the musical public and affording a medium for the thinking teacher and musician to present to others the fruits of his own careful work and investigation. The element of competition has been a stimulus to all to prepare a careful, practical statement of their newest, authoritative ideas on music-teaching and study. Our aim, this year, is to create a special interest along the lines of discussion with which THE ETUDE is identified; we invite all who have at heart the cause of a true music-education to send us their views on some subject of helpful, practical advantage to our readers.

For the best three essays submitted according to the conditions below mentioned we will pay:

First Prize .....	\$30.00
Second Prize .....	20.00
Third Prize .....	15.00

Total ..... \$65.00

The contest is open to anyone. Essays should contain about from 1500 to 2000 words. They should be in the hands of the Editor not later than April 1st. They should be legible manuscript or type-written, not rolled, and the author's full name and address should be plainly written on the first and last sheets.

They should be educational in character; not on general subjects, but on a specific topic that can be clearly and practically discussed in the prescribed length. For example: Subjects such as The Influence, Power, Beauty, Ethical Value, Moral Value, etc., of Music; historical, biographic, or scientific treatises are not in line with the needs of THE ETUDE; subjects such as How to Play the Piano, How to Teach, How to Teach the Beginner, Piano-Playing as an Art are too general, and cannot be discussed thoroughly enough and in detail, in the prescribed length, to be of real value; each of the subjects mentioned, however, contains a number of thoughts adapted for use in this contest. Without necessarily being technical or based exclusively on technical questions, the essays should have a distinctly educational purpose. In rendering a decision the preference will be given to such essays.

Address all manuscripts to THE ETUDE Prize-Essay Contest, 1708 Chestnut Street, Philadelphia, Pa.

Fuller information can be secured by addressing the Editor of THE ETUDE.

# Student Life and Work.

"JUST A LITTLE" Ing. Weimar somewhat resembled the method employed by painters in their classes for students. The master oversees the work of the pupils, sometimes paints in their presence, corrects their work, and by both precept and example inculcates the principles of artistic work.

In a school of this kind a great painter one day corrected a study by a pupil. He touched it up in several places, and the picture that the moment before seemed dull and lifeless took on a new character. It came to life as it were; breathed out that subtle something which is the vital quality of the art that holds. It now showed the master's hand.

"There, you have touched it just a little," said another pupil, "and the whole thing is transformed."

"Ah!" said the master, "art begins where just a little begins."

Wolfgang Mozart was living in Vienna a young Englishman, Thomas Attwood, afterward organist of St. Paul's Cathedral, London, came to him for lessons in composition. He had previously spent some time in Italy under the instruction of masters there. One of the exercises to which Mozart set him was the composition of minuets arranged for string quartet. It was the good fortune of the present writer to see one of these exercises which had been corrected by Mozart. Attwood's melody was fairly good, but still, Mozart's artist touch was revealed in a change of note in several places, and the theme was transformed, taking on the grace and fluency which characterized the music of the master. Attwood had harmonized it rather clumsily. Mozart put in a few rests, changed a few notes, and immediately the fascinating polyphony of his quartets reveals its presence. "Just a little bit," but it marked the difference between mediocrity and Art.

The present-day student must not forget that the artist's work, whatever else it may contain, includes perfection of detail; and that it comes to him, not of itself, but for attention and seeking. The student has no right to be easily satisfied with his present attainments, with the way he plays any piece in his repertoire. If he aspire, he must work on every point, no matter how trivial it may seem. Everything must he studied and deserves to be studied, for everything may contribute to the perfection desired. Get your work to the point whereat you can add "just a little." That is your goal.—W. J. Battell.

In music, as compared with all personal eccentricities of dress and demeanor will, of course, he easily avoided. The day of the long-haired, disheveled foreign "professor," generally of low extraction, unaccustomed to the usages of good society, and of more or less indifferent musical knowledge, is past. The ideal American musician of to-day is expected to be a gentleman of polished manners, dignified deportment, and high musical and artistic attainments.

We have set a high standard for our ideal musician, but none too high if from the ideal student, is to be developed the ideal musician.—Preston Ware Orem.

As a concrete expression, music is capable of only quantity—intensity—and through this element it finds its great emotional character. In this abstract quality of music it finds its greatest force as a sociological factor, for society is held together in sympathy more by abstract ideas than by concrete details.—Louis Arthur Russell.

And gladly wile he lerne and gladly teche.

## HOW TO ASSIMILATE.

The student who sets himself to work to acquire knowledge, and neglects to consider the question of how he is to arrange and classify it for himself, so that it be at hand when needed, and in orderly, compact, available form, is guilty of a misdemeanor which is exceedingly popular in all communities and is therefore regarded with exceeding leniency by their members; he is simply wasting time.

He is not usually aware of it in the student-days, but there are two ways of wasting the time which is set apart for education: one is to neglect to consider the question of assimilation (in which case his study becomes of no practical use to him) and the other is to spend the time in idleness. As to this latter, he is, of course, instantly ready to solve his conscience. His indignantly points to himself and to those who may presume to think that he probably is like others in that he has hardly known what it was worth to him for the past three months; week after week has gone by and found him eagerly occupied with work in some form or other; if a man or woman can study eight or ten hours a day and then at the end he accused of idleness it is evident that some radical revision of the moral law has occurred and righteousness and justice have taken upon themselves new-fangled meanings.

## ONE MAY WORK AND YET BE IDLE.

And yet a man can work all day and nevertheless present time, particularly in this country, where it seems necessary to do everything in a hurry, in response to the persistent demands of students, teaching materials have been curtailed and methods condensed almost beyond reason. Unquestionably music-teaching is better done, more logically planned, and more consistently carried out than ever before; consequently the student is spared much needless drudgery, and time is undoubtedly saved; nevertheless a word of warning as to the undue precipitancy of both teacher and pupil may not come amiss. The ideal student assuredly will not seek the "royal road."

In all branches the tendency nowadays is to specialize; consequently the ideal student will select that department of music upon which he intends to devote his best energies but he should not do so to the exclusion of all other departments. For instance, the pianist should not be satisfied with mere technical fluency, even if it be accompanied by ample powers of expression and interpretation, but should also cultivate a knowledge of theoretical music; know something of the history and theory of some orchestral instruments, if possible. A thorough knowledge of "Musical History and Esthetics" is indispensable.

## HOW TO PROMOTE ASSIMILATION.

If he ask the question how the knowledge he has acquired is best to be assimilated, how he is to work it into himself as to be able to make use of it at any moment, the obvious answer suggests itself that assimilation is not a thing which he is able to control. He can only place himself in a position that makes it possible; for it is a subtle, silent process that goes on if he allows it to do so, but not unless.

This is unfortunately in which his very eagerness drives him from considering, or which is made impossible, at least difficult, in other ways. If he be not himself eager he is liable to be hampered with anxious parents who mistake severity for kindness; be must work, work, work; more especially is it desirable that he undergo the discipline of working in directions that are uncongenial to him; youth is the time when the seed is sown; we must be active so long as the day allows. He is thus urged on to fresh acquirements. If the parents are not behind him he has the plodders among his colleagues as example. Nine cases out of ten he is apt to meet with a teacher who judges of progress by the time expended, who with the best intentions strives to stimulate his energy, not perhaps ignorant, but very frequently forgetful of the proverbial effect of all work on Master Jack and not an hour of play.

The sad effects of this are to be seen in every town; if a city has a reputation for culture, there it is sure

to be. Pupils eagerly pay for lessons, or their parents do it for them, but they would be more than likely to consider the money wasted if the teacher were to suggest some day that he and they instead should spend the afternoon in roaming through the woods. And yet if he were capable at all, of any real use as teacher, he could often be of greater service in the one way than the other; for play is not one whit less important than work, and it is to do so over the jaded student, cannot please; if he be left to do so he would be as apt as not to return to his task again.

And so assimilation is prevented. If we give way to our natural curse, the "quick lunch," or were to do nothing but eat all day, our digestive organs would soon begin to let us know that they felt called upon to disapprove; if we neglect the warning, the food that we take is doing us infinitely more harm than good, the time that has been spent in taking it has been more than wasted.

Were we compelled to pay the cat a few dollars for an hour's instruction we probably should give attention to her, and there we have an object-lesson of the finest; but unfortunately it is hard for nothing, and so we do not respect it. To be as active as she when occasion requires and as absolutely passive when at rest is the ideal condition. She never suffers from nervous prostration, and yet she can earn her living, if need be better than we. But her instinct tells her that assimilation is necessary, tells her also that all she can do is to give it time and rest.

Neither her nor any other active mind is idle when it is apparently doing nothing.—Wardle Crescent.



TO THE BEGINNERS IN HARMONY.

STUDYING harmony means gaining a working knowledge of the materials used in making music. It does not necessitate a gift for composition; it does not require that you be even so much as a desire to write music; but, as you who play use exactly the same materials that he who writes music, you should have a thorough knowledge of these materials; and that knowledge is possible for you to obtain without any great amount of trouble. The conservatories of music the country over are filled, for the most part, with girls of but a fair musical training; and these girls complete the course in harmony without any very severe mental throes or nervous prostration, or any of the other evils popularly supposed to go with this study. So also may you, if you go about it in a sane and sensible way, and resolve with the beginning of the New Year to follow two bits of advice: one about your text-book, the other about your teacher.

First about your text-book. It is very natural, when a girl does not "get on," to say: "Well, I don't like this text-book anyway; I don't think it is a good one." Standard text-book is a good one, and contains all that you need to learn of harmony; and it is certain that your teacher will have you use only the best obtainable, as it is to his own interest to work with the one which best supplements his teaching.

I have found the real use of the text-book in which you use your text-book. In harmony you are not through with a chapter when you have studied it once thoroughly. Each new lesson is for the application of a new principle, but there must come into every lesson those principles which you have passed, so that harmony means a constant turning back, upon which they will eventually become a part of your subconscious brain. But this will not be for a long time, and, in the meanwhile, when you come to a hard place, instead of sitting and ruminating over it for an hour, or working yourself into a state of "nerves" trying to evolve something out of your own consciousness, turn immediately to your text-book. There you will find a way out of your difficulty; but this way is in your text-book, and not in your brain. Remember that the original or creative is expected of you; that your whole task is to apply the principles of your text-book. If that will not do, then apply your text-book diligently as you would your cook-book, you will in this way rid yourself of many needless difficulties and many unhappy hours.

About your harmony teacher. This is rather a delicate subject. The Teacher. This is an aim, and a fitting aim for the ambitious student to keep before him this year. He must resolutely set himself to draw from his work those principles of conduct that shall make him able to win success through his personality. Music-study has been called affirmative. It is for the members of the profession to dispel it. The last few years of the new light are finding many for everyone to get down to rock bottom and build up a superstructure of professional tact and character such as shall be able to stand the period of storm and stress that comes to all. The music-student of to-day is the saving force of the future. He has a clear duty to make himself strong to the fullest meaning of the word—W. J. Battell.

In the first place, if your teacher gives you rules to learn "by heart," at the same time load- ing you down with exceptions to these rules, and, when you bring your examples, for inspection, will say when you have followed a rule: "It would have been better to use an exception here," or, if you use an exception, "You should have followed the rule there," until you feel yourself dizzy see-sawing between these unstable rules and their worse exceptions, then you have not got a good teacher. A good teacher realizes that the principles of harmony must be learned first and foremost, and that it is not for you to have anything to do with the exceptions to these principles until you know the principles themselves so well as to be able to see for yourself the advantage of taking exception to them. If your teacher impresses this fact upon you and makes the important point of each lesson the care with which you have applied the rule it designs to illustrate, then you have a good teacher, and one capable of carrying you trustily over the road.

Another way in which a teacher shows his ability or lack of ability is in the way in which he corrects Exercises. A good teacher corrects them in a poor teacher at the piano. A good teacher is concerned with what you alone have written; a poor teacher corrects from a model and is concerned chiefly with his near you have chance to come to his working out. If your teacher sits down with you at his desk and makes parallel octaves and fifths, augmented seconds and "seventh-ups" stick right up from your page, and then shows you how you might have avoided these errors by applying your text-book, you are going to be much more impressed than if he were to try it over at the piano, because to the untrained or partly trained ear parallels and ascending sevenths and so forth sound very nice; and if they do, then it is difficult to see why they are wrong. In the beginnings of harmony how your examples sound has little or nothing to do with the matter. It is always helpfully intelligent you learn and apply your rules. You are going to make mistakes, of course; it is by our mistakes that we learn, but, given a warm and ever-constant devotion to your text-book, and a good teacher, you will certainly never enter the slough of despond, but will rather look upon harmony as a study which is interesting for the very reason that it calls into play your utmost mental powers, and because there is a joy in conquering which makes us tender to that which we have conquered in proportion to the difficulty experienced in doing so.

I have said nothing as to the advantages of studying harmony. That has been told you often enough through the pages of THE ETUDE; but I would like to impress upon you that harmony may be a pleasure along with being a duty and in so way more in the new light which it gives upon the great works of the masters of music. Do you remember how, in Edmund Rostand's classic "L'Aiglon," the son of Napoleon, by means of his chart and his wooden soldiers, follows in imagination and with the most ardent enthusiasm his great father through the magnificent series of battles he had won, and, by these simple means, saw a whole continent as a field of war, learned his father's tactics and maneuvers, and applauded his victories? So may we humbly, by means of harmony, enjoy the wonderful workings of the masters. There is nothing in their compositions you may not understand. They knew no more of the six-four chord or of the progressions of the dominant seventh than you may know, and you may follow them in their splendid usage and manipulation of our musical materials with as exquisite a pleasure as one feels in following Walter Pater through the delicious essays he has wrought out of our common-place language.

# Organ and Choir.

Edited by EVERETT E. TRUETTE.

FIT FABRICANDO  
FABER.

We know of no more fitting motto than the above to offer to organists at the beginning of the year 1902. Some organists grumble that their Preludes are not appreciated. Are they sure that the Preludes are well prepared and well played? Some complain that there are no "beautiful effects" in their organs, while the one in the church across the common is full of "poetic combinations." Are they sure that they have studied their "pastorale" sufficiently to discover the "beautiful effect" which are present? Still others, and these are legion, are at the existing stock of organ-music, saying that there are only about half a dozen interesting compositions in the whole catalogue of organ-music. Are they sure that they have given sufficient time in preparing their Preludes, etc., to become thoroughly familiar with the beauties of the composition which they are about to play, so as to present it in a manner both technically and artistically perfect?

*Fit fabricando faber*—"practice makes perfect." We fear that the reason why so many organists are dissatisfied with their lot in the musical world is that each week they devote the smallest amount of time possible to the preparation of their music for Sunday services, and, of course, cannot give an artistic rendering of their selections. They are dissatisfied with the result, and with a guilty conscience they leave the organ.

Now, if these organists would select their music for each Sunday on Monday, instead of Saturday night or Sunday morning, and prepare it by practicing it a reasonable amount of time, according to the difficulties, the organists would find that the more artistic performance of the music would give them a personal satisfaction, which would soon be contagious in the congregation. *Fit fabricando faber*.

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"ORGANIST and Chormaster" is the title, proud or otherwise, of many a young musician who has never stopped to think of the plain meaning of the last word in it, nor made any real progress in the mastery aforesaid. We speak of this one or that as master of the piano, organ, violin, or what not; but few can we, even in the license of every-day language, denominate masters of choirs apart from the mere title to the office. And yet a choir must be mastered just as an instrument, if the church-service is to be worthy or even tolerable. The chormaster aims to carry out the ideas of one who did not strive to put in practice the opinions of every individual in it nor drift on in a senseless, purposeless way.

The first necessity, consequently, is that the master have an idea to carry out. The leader should never attempt to teach a new composition to his chorus until he has formed a definite conception of every effect he wishes to bring out. General effects are not what I mean, but particular effects: considering matters in the minutest detail. His copy of the anthem or canticle should be so marked that he is sure to be absolutely uniform in his criticisms. I mean to say, his criticism of a particular passage should always aim at the same end; if it is a *pianissimo* passage which he has decided should be sung in strict tempo, let him see to it that it is sung—in strict tempo. Patience and perseverance will overcome any tendency to drag. The chorus must be taught that the chormaster is not given

to random fault-finding for the mere sake of having something to say, but that he has a determined aim and means to realize it. Once let them learn this lesson and half the battle is won. But how many conductors are like the little crooked pig with a crooked little gait going down a crooked little lane! They suggest this thing at one rehearsal, that at another; and when the public performance comes, attempt to give yet a third rendering of the composition. If the singers do not look for any method in your madness, what you say goes in at one ear and out at the other.

The conductor of the singers must be won. They are asked to lay aside their individual opinions and follow the conceptions of another. I never saw a choir that would do this until they had learned from experience that the chormaster had always an idea and that in the end it was certain to turn out better than theirs. When they grow eager to catch the drift of criticism the church-service improves in a wonderful way.

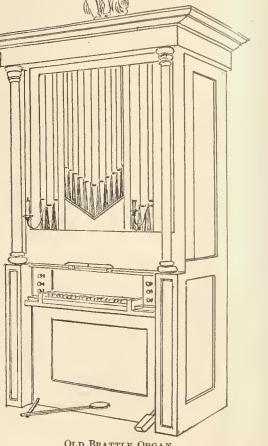
But it is not enough to have good and definite ideas of interpretation. They must be broad enough to fit the circumstances of the case, and there must not be too many of them clamoring for attention at one and the same time. Broad enough to suit the occasion! A body of singers which has not learned such simple virtues as prompt attack and plain enunciation cannot be expected to accomplish the subtle shading of power or tempo which marks the performance of a choir of highly-trained musicians. Let them take one step at a time. I have always found it a good plan to make a note of the worst features of each service, and then put forth special effort to correct that particular defect during the following week.

Too seldom do chormasters hear their choirs as others hear them. They shut their ears to mistakes and complacently "preside at the organ." Sunday after Sunday, while a general stagnation reigns over all the musical activity of the church. Another thing. They too seldom hear other and better choirs than their own. No doubt it is often a difficult matter to do so; but it is absolutely necessary for the leader to get new ideas and higher ideals from time to time. He will never win sufficient at certain faults until he has heard them at another's service; nor will he sufficiently appreciate the necessity for bringing his own singers up to a certain standard until he has listened to a choir which has been raised to the standard in question. This standard in question is always the one just above the present grade of his own choir.

It is a great advantage to a chormaster if he is an excellent singer himself; his knowledge in that direction commands the respect and admiration of his singers. It will lend great weight to his opinion. More important still, he must be a good vocal teacher. In almost every church there are many good voices which need only the efforts of a genuine voice-builder to be of great value in the service. I am strongly in favor of home-made choirs myself, and consider a knowledge of the human voice also absolutely essential to the successful chormaster. If necessary, let an assistant organist and chormaster engage to play the voluntaries. The chormaster must be a vocal teacher. It is much better to do as suggested above than to give one man the position of organist and another the position of chormaster, and leave them to fight an endless battle of precedence. I have never seen a good organist yet

who was willing to play under the authority of a man not an instrumentalist. The one at the head of the music of a church, therefore, must be a versatile individual rather than a virtuoso. Tact, judgment, good manners, these are the chief arrows in his quiver. Personally, I do not envy him the task which is usually set before his. I fancy it is because I have myself too often been "it," to use a slang phrase. He often has to make bricks without straw; but if he succeeds I believe he is not without his reward.—*Harvey Wickham.*

## THE BRATTLIE ORGAN.



"Brattle Organ," the first pipe-organ in this country, now and for many years the property of St. John's Church, Portsmouth, N. H., and now in use in St. John's Chapel on State Street, in that city. It bears the name "Brattle" from having been the property of Thomas Brattle, a Boston merchant, born September 5, 1667, who graduated from Harvard College in 1687, and in a class of three, and was treasurer of the college from 1693 to 1713. He died in Boston May 18, 1713.

The late General H. K. Oliver informed the writer that Mr. Brattle was a Boston merchant and imported this instrument from England. In his will, probated May 23, 1713, he bequeathed this organ, "given and devoted to the praise and glory of God in said Church (Brattle Street), if they shall accept thereof; and within a year after my decease procure a sober person that can play skillfully theron with a loud noise; otherwise to the Church of England (King's Chapel) in this town, on the same terms and

conditions; and on their non-acceptance or discontinuance to use it as before, I give the same to my nephew, William Brattle."

Brattle Street Church voted, July 24, 1713, "that they did not think it proper to use said organ in the public worship of God"; but in 1790 an organ was imported from England for the use of that body, in a limited way. The earlier instrument was formally accepted by King's Chapel, and in 1714 Mr. Edward Estone came from England as organist at a salary of thirty pounds a year. The Brattle Organ is declared, in the Rev. Mr. Foote's "Annals of King's Chapel," to be "the first which ever paled to the praise of God in this country."

Records of King's Chapel state that "At a meeting of the Gentlemen of the Church, this 3d day of August, 1713, Referring to the Organs Given them by Thomas Brattle, Esq., Deed—Number 27th, which was his three hundred and nineteenth record, contained Bach's 'Prelude in C' and 'Fugue in Sonatas,' and 'Fugue in C' Rheubarb'—"Buxtehude's 'Fugue in C' Rheubarb'—"with Sonatas," and 'Fantasia and Anthems'; "Choir-Practice"; "History of Church-Music"; "Ear-Training"; private lessons in the theory of music, organ, and piano will be arranged.

Mr. William Churchill Hammond's organ-recital at the Second Congregational Church, Holyoke, Mass., for this, his seventeenth, season have had of the usual interest. The program for Number 27th, which was his three hundred and nineteenth record, contained Bach's "Prelude in C" and "Fugue in Sonatas," and 'Fantasia and Anthems'; "Choir-Practice"; "History of Church-Music"; "Ear-Training"; private lessons in the theory of music, organ, and piano will be arranged.

The accompanying picture is a most excellent representation of the organ, mixed colors from the chapel-windows preventing a perfectly clear production. The cherub perched upon the top is an orphan, and is variously known as Samuel, David, Orpheus, and Pan; while one individual ventures this suggestion, "Go Lyre." He is regarded as a high churchman, and, judging his instrument in relation to the organ below, his harp may be said to be very much above concert-pitch. The two instruments are never used together, however.

Finally, the Brattle Organ does not command itself. As a memory of ancient days it imposes upon the untrained ear with impunity; while to otherwise balanced sense it is responsible for many emotions far from devotional; which shows that it is folly to be wise. But how can one play it?

If organists do not keep breadth, in touch with other branches of the art of music they can not know what is due to their own position. If a man does not understand some of the obligations of style in other branches of his art he can never distinguish that which is an obligation to his own.

One may say that among the tests of the highest perception in art is the perception of the distinctions of style; and unless a man realizes what are the characteristics of the different styles of different branches of art,—opera, symphonic, quartet style, and so on,—how do you suppose he is to keep from wandering off into strange forms of expression which do not belong to his practice, and making his particular treatment of the branch he follows a hybrid, unworthy of the responsible position he occupies in the world of art?

And not only is the man who lives in his own little corner, and content to go on pursuing his art just in the little range which is connected with his activities soon finds that he is living in a back street, and if other branches of art are going ahead, as the other branches undoubtedly are, we should say, it would be a pitiful situation if the organist, not being in sympathy with other branches and other developments, were to fall behind that pre-eminent position which he has always held.—*St. Hubert Parry.*

AN organist can never lift himself up by pulling his rival down. He must rise above the rival. It is much easier to obtain a complimentary presentation than to deserve it.

The fact that the organist in the church on the next street is a poor one does not make you a good one. It is a simple matter to recover from another organist's fiasco.

The fundamental test of an organist's ability is not where or with whom he has studied, but how well he can play.

Operatic arias are not confined to the stage. They are sometimes put on by the volunteer church-choir. Practical notation is the ability to turn musical notes into bank notes.—*New England Conservatory Magazine.*

## MIXTURES.

A SCHOOL of church-music MIXTURES. has been established by the Chicago Theological Seminary which promises to be of great value to both young clergymen and organists. The subjects to be studied are: "Hymnology and Liturgies, or the Conduct of Public Worship"; "Analysis of Hymn-Tunes and Anthems"; "Choir-Practice"; "History of Church-Music"; "Ear-Training"; private lessons in the theory of music, organ, and piano will be arranged.

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There was an organist of Missouri whose teacher got into a fury. Because he preferred, Of all music he'd hear, R. Wagner's "Tannhäuser" potpourri.

Mr. Carl G. Schmidt gave the fourth organ-recital of his regular series in St. Paul's M. E. Church, New York, December 3d, playing, among other compositions, Guilmant's "First Sonata" and the "Fantasia and Fugue in G-minor" of Bach.

It is rumored that Mr. E. H. Lemare, of London, has been engaged to succeed Mr. Frederic Archer as organist of Carnegie Hall, Pittsburgh, Pa.

Can a church music-committee he said to change its principles when it discharges the deepest singer of the choir? It certainly makes an entire change of life.

A series of monthly "Interpretative Organ Recitals" is being given at Carpenter Chapel of the Chicago Theological Seminary which will last into the month of May. Among the organists who are to be heard are Dr. Louis Falk; Mr. George W. Andrews, Mr. Walter Spy, Mr. Francis Hemington, Mr. Wilhelm Middelschulte, Mr. John Winter Thompson, and Mr. Harrison M. Wild.

Mr. George A. Thompson, who has been organist of the Melrose (Mass.) Congregational Church for twenty-five years, was recently given a testimonial concert and reception at the church.

Mrs. Mixemup heard the great Music Hall Organ when she visited the city, and determined to astonish the village organist with her knowledge. Last Sunday she said to him after the postlude: "You haven't enough *bourdon* in your bass, and you really ought to use more *vox populi* in your softer passages." —*Examiner.*

Among the composers of church-music the names of the following worth hold a prominent place: Mrs. H. H. A. Beach, Miss Kate Llewellyn, Miss Edith Rowena Noyes, Miss Fannie M. Spencer, Miss Gertrude Stillman, Miss Elizabeth Flower, Miss Faustina Hesse Hodges.

An organ with three manuals, thirty-five speaking stops, and nine pedal movements is being built for the exhibition at Charleston, S. C., by M. P. Möller, of Haagstowron, Md.

"So Jack is married, eh? Do you think he'll get along well with his wife?"

"I am quite sure he will. They sang in the same choir for two years without quarreling."—*Chatter.*

## THE ETUDE



Edited by FANNY MORRIS SMITH.

**HOW TO MAKE UP A FRESH CLUB OF CLUB-WORK.**

The Appeal Club, of Cambridge City, Indiana, have written us a scheme of club-work which will be of interest to amateurs, and afford variety to a mixed society of singers and pianists. This subject, which seems so simple on the surface, is, in reality, extremely difficult, because each club is collectively a personality, and as such differs from all others. What would suit one would not do at all for another. The idea has, however, suggested itself to the writer during the past two years that many clubs would thrive better if they were guided in their work, not by a program of study merely, but by some work which, though not a textbook, might in a certain way suggest the contents of the program of each meeting. This idea has been confirmed by the success of the Dertthick Societies, all organized upon the plan of studying outlines made by Mr. Dertthick and analyzed by him on certain definite subjects.

The idea which the writer now suggests with some diffidence is not on the lines of the Dertthick Society, but will, she believes, prove helpful.

The music of to-day is the music of the romantic epoch of music, literature, art, and—I speak reverently—of religion and even political life. This must be so, because all the phases of human activity emanated directly upon the religious life. It is impossible to understand the music of any given generation without becoming acquainted with its religious philosophy, not its creeds, but the color of the religious thought which prevades all its creeds.

This fact has become increasingly evident as the great literary works with which the writer has had the honor to be associated with Mr. Padewski, has progressed. In fact, the musical club—the musical arm of the church, which is the spiritual organization of life—was constantly before our eyes in the plan unfolded. For this work is, in a composite picture of the romantic epoch of music painted by the men who have been themselves an integral part of it. Thus it contains for the purposes of club-study just that critical summing up of the situation which no amateur has the personal experience to offer.

My plan would be to make this a work a ground-plan of study; its twenty volumes, dealing with one or at most two composers each, should be made a starting-point for the work of the club, the lines which it suggests being worked out. Used in this way, the work would offer a course covering two seasons. Properly studied, it would form a guide to the inner life of the musical world of the last one hundred and fifty years.

My plan would be to take the composers included in my plan one at a time. The work could be given out to several members, one of whom would study the political conditions, which influence his imagination; another the pictures which were produced by his friends and contemporaries; a third would form a picture of the social and religious ideas that moved the society in which he lived; a fourth would glance at the poetry of his country and companions; a fifth would extract from contemporary literature an idea of the state of public manners. The great books of his time should be ascertained, and the great inventions enumerated.

As it would be a season's work to write these papers, the composers could be studied in groups, Schumann, Mendelssohn, and Brahms falling into one group, while Liszt, Chopin, Gounod, and Meyerbeer

are most conveniently studied in another. The club should read either separately or collectively the articles of the text-book, and make them the foundation of club-work.

The writer of the article should furnish part of the musical side of the program as well as the composer of whom he writes, for the evident reason that his own genius must necessarily color his estimate of his subject. This also offers opportunity for an acceptable variety. Chorals, vocal music, transcriptions, and piano-forte-scores should be freely drawn upon. *Le Plantier Chantant*, a long set of transcriptions by Georges Bizet, the composer of "Carmen," offers an excellent series of French transcriptions. There is also a collection of excerpts from the best French scores which will greatly help out a critical study of opera-composers. It offers nothing but the melodies; but the best have been selected.

The work which I suggest contains many pictures which illustrate the subjects discussed; but the catalogues of Sotheby, Parke-Bernet, Haskins, photographs, prints, engravings, and illustrations, will furnish much interesting matter illuminating the art-life of the period. If the catalogues of these and other art-houses are obtained, orders may be placed through the publisher of THE ETUDE.

Besides the biography, club largely composed of pianists can find a winter of profit in the mutual study of the music-lessons. While they do not advocate any method or system, the ideas freely expressed by the first specialists of the day are worth careful consideration, coming, as they do, as a sort of post-graduate course rather than a methodical curriculum. The Brahms technique is worthy the attention of any virtuoso, while the ideas of Raft and Professor Smith belong to the first principles of self-criticism. A year of experiment upon the ideas advanced would be worth while to any club.

Finally, the club which has its program made will find much of the music in this work in its list of pieces. To such a club the phrasing will well repay close study. It will certainly put much which has heretofore been obscure in an entirely new light.

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**WOMAN'S MUSICAL COMPOSITIONS.**

The musical compositions by women which were heard at the Manuscript Society, in New York City, Wednesday evening, November 26th (the occasion was devoted to their compositions), were not selected with the care that was desirable, and were, in consequence, severely criticized. But after attending the meeting I could not fail to notice the triumph which it, as a whole, recorded for the American woman who came forward to advance the status of women as composers.

For ten years I have watched the progress of the idea that women, if only they were as carefully trained, would write as well as men. Several years ago Mrs. Theodore Sutro selected the topic "Woman's Work as Composer" for a paper which she read before the Clef Club of New York, a society composed of the organists of the different New York churches and other distinguished musicians. At the close of the evening the club requested the favor of publishing the article.

Mrs. Sutro next collected the first library of Woman's Work in Music, and sent this library, containing of 1400 compositions and 83 books, to the Atlanta Exposition in 1893. This was the first library

of that kind ever gotten together in the world. For Mrs. Sutro received a diploma of honor in an article in the *Mail and Express* under date of October 24, 1893. The subject was summed up as follows:

"A remarkable energy of Mrs. Florence Clinton Sutro, chairman of the Woman's Committee on Music and Law for the World's Fair at Atlanta, cannot be too much commended. She collected the compositions of every woman musician of note in the country and gathered together an excellent exhibit of woman's work in law. By setting forth the practical development of woman's work in these fields she has accomplished much for her sex which no amount of speech-making or club-making could do."

Mrs. Sutro then formed a woman's department of the M. T. N. A., and had upon her committees nearly all the ladies whose compositions were heard Wednesday night at the Manuscript Society. Later she organized and founded entirely at her own expense, and was the first president of, the combination of all the woman's musical clubs and societies in the United States, which is incorporated under the laws of Illinois as the "National Federation of Women's Musical Clubs and Societies."

The first musical magazine to have a special department for women was THE ETUDE, the woman's pages of which were offered Mrs. Sutro by Mr. Preiser in the first instance. At the time when Mrs. Sutro was awarded a gold medal for her exhibit of woman's work in Atlanta not a single musical journal in the country had a page devoted to women.

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A LITTLE TALK ABOUT PROGRAMS.

There is no detail of the preparation of any formal social function proper to club life that offers an opportunity for the display of nice taste in a greater degree than that of program making. I do not allude to the contents of the program, but to the printed announcement of the order of exercises. From the ill-considered and slovenly half-job of the job printer it may be brought to an artistic object which not only discloses the taste of its maker, but sets the key of the evening's enjoyment. There is no element of printing so free, so flexible, and so full of possibilities as this; and did one but know it the post of program-maker should be among the most coveted of the honorary offices of the musical society. Nothing is more eloquent of culture than the program; one glances at the specimens which accumulate on the editor's desk suffices to fix the status of the societies from which they emanate, and the social characteristics of their members.

**SHALL THE PROGRAM BE FORMAL OR INFORMAL?**

Let us suppose we are about to make a musical program together. The first item to be settled is the importance of the occasion. If informal, a single page, properly made, will suffice; if, on the contrary, important, a more imposing object in size and display is justified. The number of items to be embodied should first be considered and the size of the sheet on which they are to be printed determined. Twelve numbers may be conveniently enumerated upon a single page; but an occasion offering from sixteen to twenty-four numbers (an utterly unjustifiable tax on the audience by the way) should expand into two pages, which may be arranged upon the four sides of the folder in several different ways.

**ABOUT NUMERALS.**

The conventional program for a social club occasion usually consists of four pages, the first of which displays (1) the nature of the entertainment; (2) the place of gathering; and (3), the date, in the order named. Good form requires that the numbers involved should be written out, not abbreviated into numerals, a custom which until lately was to a certain extent permissible. Public concerts, on the contrary, are at present in the intermediate stage, using both styles freely; where the dates are printed upon the same page with the program itself in small size of type, numerals are still frequently used. Thus the outside-page might read,

## THE ETUDE

## AN EVENING OF MUSIC,

AT

## THE AMATEUR CLUB,

27 FIFTH AVENUE, NEW YORK,

MONDAY, JANUARY THE TWENTY-SEVENTH,

BEGINNING AT EIGHT O'CLOCK.

but the heading of a single page for a public concert may read:

## THE SECOND GRAND CONCERT

GIVEN BY

## THE NINE MUSES

IN THE ASSEMBLY ROOM OF THE WALDORF-ASTORIA

TUESDAY, MARCH 9, 1901

AT EIGHT O'CLOCK

Program, etc.

but the date of the month would be better written out even here. Very formal functions print out even the year; as: March the ninth, one thousand nine hundred and nine.

Where the announcement of tickets to be sold is also necessary this part of the type matter falls under the rules of foot-notes and may be abbreviated. An announcement like,

## 2D MUSICAL EVE

GIVEN BY

## THE 1ST CHURCH OF JOHNSVILLE

MARCH 9, 1901.

AT THE

TOWN HALL, COR. 30 ST. &amp; 6TH AVE.

AT 8 P. M.

should be scrupulously avoided. Numerals used in this way indicate haste, and haste is the annihilator of art. It is especially desirable to write in full the name of the street, the hour, and the place of the entertainment in the series. Where the names of a street and an avenue appear in conjunction, write out that of the avenue in full, but put that of the street in Arabic numerals.

A very formal social occasion would send out its invitation in this form, and the announcement of date upon the program may follow the same style. It is better to indicate the place of meeting before the date and hour because the manner retains the information best in this order, but very formal announcements reverse this order. The program, however, usually sets forth place before date.

## USE OF DISPLAY TYPE.

In selecting its type the point to keep before the mental vision is, that when the program is once set up it will impress the eye as a picture in black and white in which the "color" is afforded by the heavy letters while the body of the matter gives a more or less distinct impression of gray. The ornamental part of the design then properly belongs to the titles and sub-headings. These should be sufficiently strong to impress the eye; but not so large and heavy as to overweigh the total composition. The display type used should ornament the general construction of the program. When some form of Old English is used in this way the effect is often very pretty.

## THE BEGINNING OF THE PROGRAM PROPER.

The second page of the program usually begins the matter of the entertainment. It should be headed by the word program (not programme), and this Anglicized word gets an accent upon the first syllable. The type chosen for this word needs careful selection, and should give character to the page which it grace.

## CHOICE OF TYPE TO BE USED.

This brings us to the question of the choice of type in general. Few program-makers realize the source of the potency of type for beauty or ugliness. Letters, with the exception of language itself, represent the most difficult achievement of the human race. This achievement is unique, for all alphabets, without exception, have sprung from one source—the Egyptian hieroglyphic which had in Egyptian hands already become associated with the sounds of speech. Subject to changes of material and method of engraving, this single alphabet has been handed down from nation to nation, receiving the imprint of national temperament from each; the very styles of type in our printing houses are but echoes of nations, or even great civilizations.

in a mixed program the nature of the instrument employed. In the hands of the vulgar compositor this offers the opportunity for five antagonistic fonts of type and a liberal employment of light and heavy-faced letters besides. Good composition would reduce this number to three or perhaps two, capitals and lower-case letters in different sizes making all the distinctions required.

## HOW TO ARRANGE THE MATTER.

Thus the word program might be set in *Old English*\* the remainder of the matter could be arranged by setting the titles of the pieces in *CAPITALS*; the names of the composers in *SMALLER SIZE CAPITALS* of the same style; the names of the performers in *italics*; and the descriptions of the pieces in *body* (lower-case) type. Or, instead of *italics*, another style of type (not too much in contrast with the remainder of the program) may be used. Sometimes the names of the composers are printed on the left hand side of the page, in which case several pieces are usually gathered into a single number. The pieces in each group may then be numbered (without periods); but it is well to be as sparing of numbers in a program as possible; they add nothing to the satisfaction of the evening. Unlike a dancing program, as concert-goers do not change partners at each number, no tally of the dances is required, and the enumeration is disagreeable to the eye. Letters (not capitals) indicate better than the figures the sequence of the pieces thus placed together:

## JOHANNES BRAHMS:

a Variations and Fugue  
upon a theme by Han-del,

b Four Piano Pieces, opus 119,

c Waltzes,

d Two Hungarian Dances... Miss Grace Hopper.

Beethoven:  
Adelaide,  
Miss Katy Didd.

If the other method were employed, the same matter would read:

## PIANO SOLO, Johanna Brahms,

MISS GRACE HOPPER.

a Variations and Fugue on  
a theme by Handel,

b Four Piano Pieces, opus 119, etc.

which is awkward. Where but one or two pieces are comprised in a number the titles of the pieces look well at the left, those of the composer at the right, and the names of the performers on the line beneath, toward the center. Periods are not required after the proper names and titles. When the names of the composers appear at the left, they are sometimes printed in a small size of the ornamental type used to display the word program. When some form of Old English is used in this way the effect is often very pretty, such as "first time in America," "second time," etc. should be set in the lower case letters of the contrasting font, and the names of the performers in the capitals belonging thereto. *Opus*, when written out, does not require a capital. Old English as a means of ornament is deservedly popular, but the program-maker is warned that there are two genera and many species of black-letter—the pointed style, known to the French as *lettres de forme*, and the fatter variety, recognized as *lettres de somme*.

(To be continued)

## Program

Beethoven, Sonata in C Sharp Minor,

a

b

c

MISS PURDY

## Program

SONATA IN C SHARP MINOR

a

b

c

MISS PURDY

EXAMPLES OF PROGRAM-SETTINGS.

Beethoven

## THE ETUDE



An exhibition of antique musical instruments is to be held shortly at Chipping Hall, Boston.

GUILMANT has resigned his position as organist at *La Trinité*, a post he has filled for thirty years.

A FIRST performance in Sweden of Wagner's "Rheingold" is announced to be given in Stockholm.

It is announced that Madame Sophie Menter will make her residence in Berlin and give a portion of her time to teaching.

ROSENTHAL is playing with great success in Russia. The papers call him the most interesting figure in the modern music-world.

AMSTERDAM is to have a music festival devoted exclusively to the works of living Dutch composers. Native soloists have been engaged.

A FEW weeks of St. Paul, Minn., have raised \$25,000 to erect a small music-studio building which is also to contain a hall specially adapted for recitals.

THE People's Choral Union of New York City, organized and directed by Mr. Frank Damrosch, will celebrate its tenth anniversary by a performance of Handel's "Joseph in Egypt."

The first part of the "Life of Tchaikowsky" by his brother, has appeared in Russian and in German. It includes up to 1863, when the composer was still a student in the St. Petersburg Conservatoire.

A CONCERT is being organized in St. Louis to assist in the World's Fair Concerts in 1905. It is expected to contain about 1000 singers. Mr. H. E. Rice, manager, and Mr. Frederick Fisher, director.

THE Chicago Orchestra, Theodore Thomas, conductor, has announced a series of historical concerts. The purpose is to show the growth of the orchestra and the development of orchestral music in the last two or three hundred years.

DURING the first nine months of 1901 the gain in the value of musical instruments exported, over the corresponding period in 1900, was \$1,129,709, a gain of nearly one hundred per cent. A considerable part of this gain was made by mechanical piano-players.

MRS. LILLIAN HENSEL, wife of George Henschel, composer and baritone, died in London, in November last. Mrs. Henschel was born in Columbus, Ohio. She was educated in Boston, Paris, and London. The Henschels were very well known as vocalists, and their recitals were very popular in this country.

A SCHOOL has been established in Ruhmstein's native town to bear the composer's name, the funds being contributed by his admirers. Special attention will be given to training the pupils in music. The plan of memorial includes the making of the house in which Ruhmstein was born into a museum.

THE great majority of German cities have conservatories of music under municipal control or patronage. It has been urged that the cities of the United States should follow this example. It is not likely that they will very soon. Art galleries and public libraries seem to have the first claim.

A WRITER for a German paper has risen in wrath against the story that Mozart composed the overture to "Don Giovanni" in a single night, or, as claimed, between the hours of 2 and 7. He says there are 292 measures, scored for oboes, clarinets, bassoons, horn, trumpet, tympani, and strings. A transcript to a friend copyist required entire day to make. It is well-known that Mozart was very fluent composer; if the story is literally true, it shows, in comparison with the copyist's work, the wonderful rapidity with which he composed and did the manual labor of transcribing his musical ideas on paper.

FREDERIC COHEN, the English composer, says that, when he submitted his song "The Promise of Life" to a well-known London publisher, it was returned with the suggestion for certain alterations so as to

make the song salable. It was sent to another publisher, unchanged, and in a short time reached a sale of 200,000 copies.

THE German Music-Teacher's Association has presented a petition to the Minister of Education asking the government to make all intending music-teachers and those who would establish a music-school pass a rigorous examination with a view of determining their qualifications for the work. English musicians have also advocated such a measure.

THE German government voted \$50,000 to purchase the collection of musical autographs which was accumulated by the Vienna music-publisher, Artaria. The collection is now in the Berlin Royal Library. There are 93 Beethoven, 32 Haydn, and 6 Schubert autograph manuscripts in the lot. Mozart, Rossini, and Paganini are represented also.

THE proportion of pianos sold to the population is greater in the United States than in Germany. A trade-paper in commenting upon this fact attributes it to the fact that the American mechanic is more prosperous than his German brother. It is not a hard matter for an American family to buy a piano by a little self-denial extending over several years.

MUSIC is being made a feature of the advertising methods of the great stores in our large cities. The Wanamaker store in New York City recently presented a concert in which the Kneisel Quartet and Richard Hoffman played, and a club of noted soloists gave a number of old madrigals. Over 1000 persons were present. Another store announces musical entertainments for children while the parents are shopping.

A GERMAN critic says that "America is on the threshold of a great musical career. As yet German, Italian, and French influence is marked, but this will decrease as the body politic loses cosmopolitanism and becomes typically American." In reference to German music-schools he says that American pupils "are chiefly equipping themselves to teach. It is clear that the time is near when Americans will not need to leave home to acquire that instruction which is at present only to be got in Europe."

JAN KUBELIK, the Bohemian violinist who is now teaching in this country, was educated at the Prague Conservatory of Music by Professor Sevcik, the famous teacher. A London paper, in speaking of his services, says that the first fee he received for his services was \$500 a concert. He made such a success that the price rose rapidly to over \$1500 a concert. Two concerts at Prague netted him over \$2500. He has three violins of great value: A Joseph Guarnerius, a present from an admirer; another of the same maker, for which he paid \$4000; the third is a "Strad," given to him by an English friend.

AN excellent device for screening the back of an upright piano when turned away from the wall, as all pianos of that design should be, is one in which a screen is attached to the back of the piano, and adds much to the furnishing of a drawing-room or music-room, especially if the room admits of the piano's being placed at one end, with the keyboard facing the wall. The material should be something of simple decorative pattern or one to match the other hangings of the room, and light so as not to deaden the tone of the instrument.

A WRITER for a German paper has risen in wrath against the story that Mozart composed the overture to "Don Giovanni" in a single night, or, as claimed, between the hours of 2 and 7. He says there are 292 measures, scored for oboes, clarinets, bassoons, horn, trumpet, tympani, and strings. A transcript to a friend copyist required entire day to make. It is well-known that Mozart was very fluent composer; if the story is literally true, it shows, in comparison with the copyist's work, the wonderful rapidity with which he composed and did the manual labor of transcribing his musical ideas on paper.

AN unpublished manuscript by Robert Schumann, of sixteen pages, has come to light in a collection in the Paris Conservatoire, written as a homage to the revolution in 1848. It consists of three male choruses: "To Arms," "Black, Red, and Gold," and "Song of Liberty." Wasilewski makes it opus 65.

FREDERIC COHEN, the English composer, says that,

one of the most distinguished of modern composers, Joseph Gabriel Rheinberger, died in Munich, November 25th, of heart and lung trouble. Professor Rheinberger had recently resigned from his position in the Royal School of Music at Munich, which he had filled for the past thirty years. Rheinberger was born March 17, 1839, at Vaduz, the capital of the principality of Liechtenstein. He early showed an inclination for music; began to learn the piano at five, at seven was organist in a church, a special set of pedals being arranged for him, and shortly afterward he composed a mass in three parts. When he was twelve years old he was sent to Munich, where he studied until he was nineteen. After his gradu-



JOSEPH RHEINBERGER.

tion he was appointed piano-teacher in the conservatory, making his permanent residence in Munich. His reputation as a theorist was world-wide, and many well-known composers were pupils in his composition classes in the Royal High School, among them the Americans, Chadwick and H. W. Parker. Rheinberger's reputation rests mostly upon his great works for the organ, although he wrote in practically all forms of vocal and instrumental music. They are stamped with a character of their own; a certain severity and sharpness gives them something of a classical flavor. His most popular piano-piece is "The Chase."



A CRITICAL HISTORY OF OPERA. By ARTHUR ELSON. L. C. Page & Co. Illustrated. \$1.50.

A new volume of the "Music-Lover's Series" by a new writer. We welcome the name of Louis C. Elson into the ranks of music-literators and hope to contribute him on this first work. We call attention to the fact that it is a "critical" history, thus being more than a recital of facts. We know from our correspondence that practically all the various musical clubs and other organizations that are giving systematic study to music devote a large share of their time to the study of possibly the most fascinating subject, the opera. These persons should welcome a book of this kind that brings together in a compact volume the story of the origin and growth of opera. We recommend the hook most heartily to our readers, both as a work for reference and study, and also as thoroughly entertaining. We mention some of the chapter-headings, that our readers may note the scope of the book: "The Origin of Opera," "Gluck's Reforms," "Classical Opera," "Weber and German Romanticism," "Rossini and Italian Opera," "French Grand Opera," "Wagner and His Music," "The Italian

## Publisher's Notes

THE position occupied by this house before the musical public is unique. It does not merely meet the demands made upon it, but anticipates them. It is enabled to do so by constant communication with leading and advanced musical people everywhere. Our correspondents include far-seeing and liberal-minded educators who are ever alert to advance the cause of music, and always ready to suggest, advise, assist, and encourage those less fortunate than themselves.

This knowledge which comes to us from counties sources is always at the disposal of our patrons. One has merely to subscribe to THE ETUDE, have his name enrolled upon the list of those who receive our new music every month, and send a letter for daily needs to find opened for them a choice of good things in music which is practically inexhaustible.

We can help you more than an outline of many advantages can be gained by dealing with this house, but we call attention to our new catalogue, which will explain our system most fully. If you have received it, do not fail to read the first few pages headed "To Our Patrons." If you have not received it, send for it without delay. It will tell you how to order and how to return music; how to open an account and how to remit; will explain our original liberal system of sending, "On Sale," standard teaching music as well as monthly novelties, and the generous plan which enables teachers, schools, and colleges to keep all music sent "On Sale" until the end of the school-year.

Our equipment and facilities for this year are superb; never before have we been so well prepared to meet the requirements of our customers, and we pledge our word that the high standard already set will be maintained, and improved if possible. We realize that this tireless and persistent effort on our part to excel, to do everything in our power to hasten and perfect the filling of orders, is appreciated by our customers. This amply repays us and at the same time stimulates us to continue our efforts to improve.

The burden of many testimonials is that we are the quickest mail-order house in the country, as well as the most accurate.

THE Supplement to this issue of THE ETUDE is another of our humorous sketches of musical subjects. "Vagabond Musicians" represents a type more familiar to European than to American highways and by-ways. We hardly expect music of a high order from such a combination as a guitar, clarinet, and accordion, yet the quality in the picture that arrests and holds the attention is not what music the players can make, but is the players themselves. Each of them has a character peculiar to himself, and each is doubtless a "character." The singer has a double part, furnishing the vocal music as well as supplying the accompaniment. No trouble about his opening his mouth. His earnest mien and whole-souled expression suggest a lusty voice, without any of the artificialities of cultivation. The only tremolo he has is one due to the ravages of time. We feel sure that his accompaniments have all those peculiar graces and ornaments that delight the virtuous accompanist. It is said that players are superstitious about using a yellow clarinet or allowing one to be used by an orchestra, on the ground that it carries ill luck with it. Perhaps it is the bane of such fatfatuish possibility that makes the clarinet-player so hoarse in his play. Perhaps he is afraid of a treacherous "goosling" in his tones! But what a jolly old fellow we find in the guitar-player! The in-

## THE ETUDE

strument calls to mind the romantic figure of the "Spanish Cavalier" with long cloak sweeping from his shoulders and a plumed hat shading his face, his trusty Toledo blade at hand to defend him if it should be necessary to repel an invader. Nothing of the kind in the follower of the gentle man. A double hedgehog suggests the prudent man who guards against sun and wind. Doubtless his hedge is bold and, when he should pass round the bat, he would feel uncomfortable were it not for the cap that furnishes protection. That laugh of his tells the story! It is safe to venture that a jolly smile, a rich, mellow voice, and a hearty manner wheelie many a contribution from the listeners by a running commentary of merry quip and jest. The "Vagabond Players" may be vagrants, but they are doubtless a jolly trio, for all that.

DURING the month of January we will issue an edition of Kähler's "Practical Method," opus 249, Part Second. It will be remembered that some time ago we issued the First Part. The constant increased use of this celebrated course makes it necessary for us to issue an edition of Part Second. The work itself needs no words of comment here. It is possibly the most-used work for piano-forte-instruction that has ever been issued. There is scarcely a publisher of note but has an edition of his own. The Second Part follows naturally after the First Part.

We will make our customary Special Offer on this work for the month of January: To anyone sending us only 25 cents we will send this work postpaid. This offer is unusually liberal for a work that teachers know about. Remembered that the offer is only good for the month of January. After that no orders will be filled at the above price.

WE have just issued a series of "Short, Melodic Vocalises" with instructions for use and best methods of practice. These are from the pen of Mr. Francis Gates, a number of whose works are published by this house. Mr. Gates is an experienced teacher of singing as well as piano-playing, and has found in his own work that there was no inexpensive and yet comprehensive series of this kind, and compiled this one from material used in his own teaching, with additions from standard writers.

The first exercises are of the simplest kind and grade up to quite advanced vocalises, leading directly into the works of Marchesi, Bonaldi, Sieber, and other writers. They are just such things as a teacher had to write out for his pupils because of a lack of them in printed form. A valuable feature, and one not found in other vocal works, is a series of consonant exercises, preparatory to diastematic and clear pronunciation. These are based on the Seiler system, a plan of work too little known by vocalists. Vocal teachers will welcome this collection as it gives them material and will lighten their labors in the class-room.

The price is 35 cents, with the usual discount to teachers. For one month, for introduction purposes, we will supply you with copies for 15 cents, prepaid, if cash accompanies the order.

WE are receiving constant complaints from our patrons that we send music that is not altogether new, and we plead guilty in this matter, but there is scarcely a teacher who has not share in the blame. Every time a teacher asks for a selection "On Sale" he contributes toward soiling music. It would be nice for us to throw away music that has been used out on "On Sale." We do now destroy a great deal that is returned to us in too bad a condition; but all music that leaves our place and comes back again through the "On Sale" plan is more or less injured, although not enough to prevent its use. The only point we wish to make is that those teachers who ask the privilege of having music sent to them "On Sale" should not complain if they receive music that is not altogether new.

OUR new work, "First Parlor Pieces," is on the market, and the special-offer price of the hook is now withdrawn. The pieces in this hook have all been tested in practice. It contains the best list of first pieces that it is possible to compile. They are also arranged in graded order, so that the volume can be taken up for sight-reading or recreation in connection with the other studies. We shall be pleased to send any of our patrons this volume "On Sale" if desired. \*

THE music slate that we announced in our last issue of THE ETUDE is worthy of repeated notice. We have manufactured the most perfect slate of this kind. It contains twelve staves of a size between octave and sheet music, is double and folds up, and is securely bound in heavy cloth. It is intended to be used in place of manuscript music-paper or blank books. Being erasable, this slate has a decided advantage. A note can be erased while working exercises. It also has the advantage of being less expensive than blank-books or paper; but the fact that it is erasable is its chief advantage. Teachers who have been using this slate never use anything else. The first cost is possibly a little more than the blank-book, but there is practically no wear out to it. We recommend it highly to harmony pupils or for any writing of the rudiments of music. Every teacher should possess at least one in his studio. Our price for the same is 40 cents retail.

IN connection with the above we have added a blackboard to our list. This board is 3 by 4 feet long and can be made any width or any length. The size most used in music studios is the one mentioned. The lines are an inch and a half (1 1/2 inches) apart, four staves to the board. It is an indispensable adjunct to every music-studio, and for sight-reading or harmony lessons or class-work is highly necessary. It has the advantage of being portable; and can be hung up on the wall during a recital or a class lesson and then taken down again. It rolls up and takes up very little room. The erasable slate is very little, if any, dearer, which is preferable to use for studio work. It is just these little conveniences that make a studio valuable, and add to a teacher's stock in trade. Once possessing a blackboard, no one will do without it, because there are numerous uses to which it can be put.

OWING to the large increase in our circulation, we wish to make public announcement of the fact that our advertising rates are increased, beginning with the next, the February, issue. They have remained the same for a number of years, although our subscription-list has been growing steadily. Our new rates are as follows:

40 cents per line (14 lines to an inch).  
150.00 per page.  
For 1/4, page, 1/8 page, and 1/16 page, proportionate prices.

The columns of THE ETUDE offer an unequalled opportunity of publicity to all schools of music, and to any business dealing in goods connected with the work of musical persons, particularly women.

WE have among our surplus stock a large assortment of "Sunday School" and "Singing-School" hooks, by the best writers, which we will dispose of at very low prices. They are all in good condition. The retail price of the Sunday-School books are from 35 cents to 50 cents each; the Singing-School books from 50 cents to \$1.00 each. We will send same, all transportation paid by us, as follows:

Sunday-School books, 10 cents each, or 6 for \$1.00.  
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All selections to be left to us. Should you wish anything in this line, we would advise you to order at once, or the stock will be exhausted, as they will not last long, nor shall we be able to supply more at the above prices after the surplus stock is disposed



## THE ETUDE

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## THE ETUDE

## QUESTIONS AND ANSWERS.

(Continued from page 33.)

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2. For a work of general musical biography we recommend Elkan's "Dictionary of Music," which the publisher of THE ETUDE can furnish at \$4.50 retail.

3. R.—In part-writing it is well that voices should not cross, particularly an inner and an outer voice. Two inner voices, like alto and tenor, may occasionally cross, but it should only be for a few notes, and to justify it there should be a crescendo.

4. A.—In vocal music written on two staves, small notes are sometimes used to indicate optional notes for the instrument that furnishes the accompaniment. In music for Sunday-school use the organ part to a duet is often written in small notes.

5. An accident is a note which occurs in an octave and which is the measure in which it occurs. It is a note chromatically altered to be the last one in a measure, and be tied over to the first note in the next measure, the accidental note not being repeated.

6. N.—S.—I. Franz Behr was born July 22, 1837, in Lübeck in Mecklenburg, and lived as teacher and composer in Vienna, Budapest, Leipzig, and later in Paris.

Carl Bohm was born in Berlin, September 11, 1844; was educated in that city; and was a pupil of Loeschner, Geyer, and Reissmann.

7. A.—W.—It is better to teach both the harmonic and melodic forms of the minor scale, carefully explaining the distinction and pointing out their points of difference. The mixed form of the minor scale (melodic ascending and harmonic descending) is of little value, either theoretical or practical.

8. D.—Other scales in thirds, sixths, tenths, and contrary motion afford splendid practice, and should not be neglected.

9. C. E.—M.—I. Judging from your letter, it seems as though you were trying to crowd too much instruction into your half-hour lesson, especially when you introduced pure theory, perhaps, in the middle of a lesson, after technical work and pieces, finding it very satisfactory. For instance: on one lesson have physical exercises or table-work, techniques, and one or two etudes; at the next, theory, and then pieces, and perhaps have a lesson lasting about ten minutes for theory or ear-training. We would advise you to adopt this plan, as it seems admirably suited to your needs.

10. 2. The scales should never be neglected, and should be taught enough so as early as possible and proceeding slowly, but surely. The study of the scales should be preceded by thorough explanation of and practice in the various motions used in common time, and final conclusions, and then gradually carried on them.

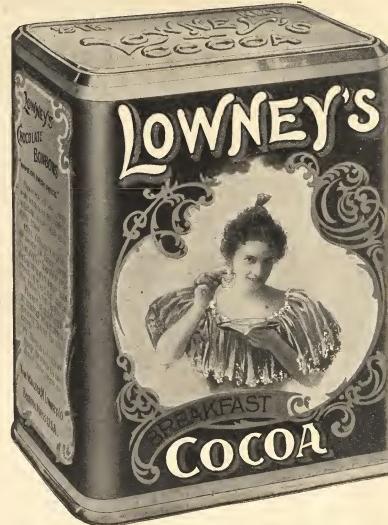
11. The scales should not be attempted unless the crossings are absolutely mastered. The difficulty you experience in having your pupils remember the scale-crossings is probably due to the fact that you proceed too rapidly. It is not well to assign a new scale to the previous assignment has been completely mastered.

12. All technical work necessary for beginners will be found in "First Steps" and for the first month or two at least, it will be unnecessary to use any outside material.

13. J. R.—For a class of young beginners in theory we would recommend Skinner's "First Year in Musical Theory" as being especially well adapted for such a class. It contains exercises in ear-training, and studies in time and rhythm, as in Allinson's book, would also prove suitable and beneficial.

14. M.—In the case of two or more notes written together, any embellishment-such as grace notes, trill, etc.—will affect all notes that note immediately above or below in which it is placed; in no case will it affect both notes. If more than one note is to be affected by the embellishment an additional sign must be used.

15. I. T.—The passage quoted from the "Hungarian Rhapsody," No. 2, by Liszt, with the star written over each second note or chord, the first of which is accented and the second dotted, should be executed non-legato, with a strong accent on the first note or chord and a snappy stroke on the second note giving it the effect of a rhythmic jerk character peculiar to the Hungarian gipsy rhythms.



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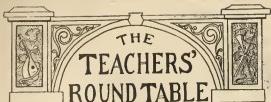
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(Continued on page 40.)

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(Continued on page 40.)



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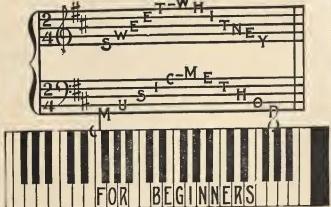
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## THE ETUDE

TEACHERS' ROUND TABLE  
(Continued from page 36.)

### A DIFFICULT PIECE.

Some pupils seem to think the more difficult the pieces they are given to study, the better; no matter whether they have the ability to learn it or not. If it looks very hard and sounds very loud, they are satisfied.

How much better it would be if they would think of a piece from a musical point of view, and not so much of making a great noise or great show of finger-gymnastics! It is all very well to have the ambition to do big things; but, unless one can set them well, it is better to attempt something less difficult and do it artistically. If we can but instill in our pupils that low, sweet, beautiful in sound, and make them understand that, no matter how simple a piece may be, if it is artistically played it will afford more enjoyment to those who listen; then we may be sure they are on the right road to true musicianship.—*Frederick A. Williams.*

### THE IDEAL MOTHER.

I THINK I have found her. I have been wondering if she knows how much help she is going to be to me.

She came to see me about her two children, John, aged thirteen, and Florence, aged ten. "I have been waiting until Florence was ten before putting her to music lessons," she said. "I don't want to force it upon her by beginning too early and have all interest and ambition lost because it was too hard for her. She wants to study now, and is far enough along in school to know how to study and to appreciate music."

"I do not expect to make a musician of John. But I want him to understand the rudiments of music, and his father hopes he will learn more exacts of study, and that music may have a refining influence on the boy. It certainly will keep him off the street."

"I shall just be as particular about having them punctual at lesson-hour as though it were a school hour. Only sickness will prevent them, in which case I shall always be there known."

It was after a second lesson that I saw her again. "I want to have a little talk with you about the children. I think a teacher can do better if she knows something about the natures she has to deal with." Then she told me what would probably have taken me months to find out, seeing the pupils only once a week. How John could be won to do anything by praise and encouragement, but was inclined to give up under severe criticism; how Florence would need strictness in every way, otherwise she was a bit inclined to take advantage of easy treatment.

"I have set certain hours for practice," she said. "Each must do a half-hour in the morning and another at night. They understand this must be done. I have had no trouble so far. John, whom I feared would need to be driven, is the piano almost before I am up in the morning. I am greatly pleased."

So was I. The firm gentleness of the mother was so encouraging; her desire to talk it over with me and readiness to do so would solve many a problem difficulty. The children are prompt at lesson-hour, with lessons well prepared, and I have been and assured of hearty co-operation at home. How the teacher needs just such mothers to do thorough, satisfactory work! If they were only all such!—*Ella Higgins Marsh.*

### HOW TO PLAIN.

While a pianist is not supposed to assist in the task of changing the position of his piano, yet emergencies sometimes arise in which he is forced to help in the work. In a conversation with an employee of a large organ and piano factory I was told how to lift a piano and, in fact, any heavy weight: Do not stoop over nor bend the back, but keep it perpendicular, as in standing; let yourself down as if about to sit upon the heels and raise the weight with the hands by the straightening of the lower limbs.—*Herbert G. Patton.*

### HOME NOTES.

### RECITAL PROGRAMS.

DR. CHARLES R. FISHER is giving a series of piano-recitals talk in the Western College Conservatory of Music. The leading classical and modern composers are represented in the program.

MISS CLARA MACLEAN and her pupils gave a Schubert recital last month, at Oakland, Cal. A sketch of their work, with some of the compositions, and examination results, were held on the subject.

MR. C. H. H. STRIEBEL, of the Utica Conservatory of Music, played the inaugural recital on the new organ in the Presbyterian Church in Delhi, N. Y.

THE Indiana Music Teachers' Association is publishing an interesting paper for the members entitled *The Musical Mirror.*

MISS FANNIE CUMMINS, formerly in the government schools in the Indian Territory, has connected herself with the Stevensville, Mont., Training-school, and will have charge of the music instruction.

MR. ALFRED L. HALE of Minneapolis gave an unusual organ-recital in the Calvary Baptist Church, Omaha, Neb., November 7th.

THE students of the Southern Conservatory of Music, Durham, N. C., are publishing a bright little musical paper called *Notes.*

THE Annual Family Concert of the Sherwood School, Chicago, was given November 12th, in the Fine Arts Building.

MR. ERNEST HUTCHESON, pianist, a member of the faculty of the Peabody Conservatory of Music, Baltimore, has had a prominent success in several contests of the National Symphony Orchestra.

MR. CONSTANTIN VOZ STERNBERG gave a Recital Conversation at the Knox Conservatory of Music, Galesburg, Ill., November 14th.

SOME of the advanced piano and the Student's Symphonic Orchestra of the Broad Street Conservatory of Music, Philadelphia, gave a concert November 22d, under the direction of Mr. Gilbert R. Combe.

MR. W. L. BLUMMERSCHEN lists a list of the works performed by the Dayton, O., Philharmonic Society, under his direction, during the past twenty-one years.

It includes practically all the standard choral works and a large number of orchestral compositions. This society has a record that entitles it to rank among the best organizations in the country.

MR. SAMUEL CHAMBERS of Alton, Ill., is organist of the church of the Unity, St. Louis, Mo.

THE Progressive Pianoforte Club, composed of the more advanced pupils of J. M. Dungan, Director of the Indianapolis Piano College, Indianapolis, Ind., rendered the first of a series of programs November 20th.

THE program was composed entirely of the old suites of Bach and Handel. Introducing the program Mr. Dungan gave a talk on the suite.

THE Trenton Musical Club, under the direction of Mr. Charles E. Skillman, female voices, gave a concert of songs November 29th.

A SCRIBNER'S Recital was given in Mr. Ad. M. Foerster's studio, Pittsburgh, December 4th.

MR. F. H. WAGNER, organist, has been giving a series of recitals in the Trinity Cathedral, Omaha, Neb.

THE annual fall initiation ceremonies of Alpha Sigma Sinfonia Fraternity were held at the New England Conservatory of Music, in November last. The national convention will meet in Philadelphia next April.

A service, commemorating Mr. Frederick N. Shadley, fifth year of service as organist and choirmaster of the Church of the Ascension, Boston, was held December 8th.

THE Zieliński Trio Club gave a series of recitals throughout Ohio, West Virginia, and Pennsylvania during the weeks of November 20th and December 2d. An interesting pupils' recital was given at Mr. Zieliński's studio in Buffalo, November 14th.

MISS LULU POTTER-RICH, of Altoona, Pa., has organized the Cecilia Quartet (female voices), which will be assisted in concerts by Miss Helen M. Miller, reader.

MRS. EMIL LIEBLING, pianist, and Harrison M. Wild, organist, gave an enjoyable concert in the Congregational Church, Lake Geneva, Wis., December 12th.

MRS. MARY E. HANCOCK, pianist, of Philadelphia, gave a successful recital in New York City in November last. The leading critics reviewed her very favorably.

THE small illustration, "The Flute Player," on the front cover page is used by permission of the Faber Prang Art Co., Springfield, Mass., owners of the copyright. A large size copy of this picture can be obtained from the publishers.

*Recital by Mr. Perles V. Jerris.*

Moment Musicals, Schubert; Gavotte, Bach; Impromtu, Novelty; French Poem, March Wind; Suite No. 1, Spring Murmurs, Sinding; Liebesträume, Liszt; Silver Spring, Mason; Polonaise in E, Liszt.

*Pupils of Broad Street Conservatory of Music, Philadelphia, Pa.*

Novelleto, Op. 99, No. 9, Schumann; With You Like a Crested Bird; Guitare, Moskowitsch; Valse, Op. 34, No. 3 (Violin de Beriot); Gavotte in B-minor, Bach; Alabre (Harp), Hasselman; Valse, Op. 34, No. 1, Chopin; Barcarolle No. 5, Rubinsteini; The Missing Member.

*Pupils of F. L. Donelson.*

Tarantelle (Four Hands), J. Trousselle; Dance in Fresh Green Fields, Giese; Marche Festive, J. Rungius; Suite in D, Op. 65, No. 22, Leeschner; Martha (Four Hands), Strebszag; Melody in F, Rubinstein; Curious Story, Heller; The Sigh, J. Schad; Song Without Words, No. 1, Chopin; Marche Militaire, M. M. Mendelssohn; Danse des Chiffres (Four Hands), G. L. Lansing; Danse des Chiffres (Four Hands), T. H. Rondo, Rathbun; Les Sylphes (Four Hands), Belmann.

*Pupils of Frederick A. Williams.*

Ruy Blas (Four Hands), Mendelssohn; Longing, Op. 34, No. 6, Sardou; Playing Tag, Op. 29, No. 1, T. H. Williams; Valse Impression, Op. 10, No. 1, Bachmann; Ballada, Op. 19, Leybach; Water-Sprites at Play, Op. 24, F. A. Williams; Valse, Op. 64, No. 1, Chopin; Call Me Back (Vocal), Denza; Flammand Stern, Op. 275, Bohm; Pourquoi (Why?), Op. 54, Chopin; Esprits, Wachs; La Vieille, Last Hope, Gotschalk; Tarantelle, S. B. Mills.

*Graduate Recital by Miss Mata Hastay.*

Theme and Variations, Op. 54, Mendelssohn; Prelude, Op. 29, No. 15, Chopin; Etude, Op. 25, No. 9, Chopin; Gavotte, B-flat Major, Handel; Prelude, C-sharp Minor, Rachmaninoff; Hora Hongroa, No. 2, Liszt.

*Graduate Recital by Miss Ella H. Zahn.*

La Vieille, Op. 54, Bohm; Brillante, Op. 32, C. M. von Weber; Sonata, Op. 27, No. 2, C-sharp Minor ("Moonlight"); Beethoven; Capriccio, B-minor, Op. 23, Mendelssohn; La Gazeille, Op. 22, Th. Kullak; Rigoletto, Monnae du Concert, Liszt; Last Hope, Op. 275, Bohm; Pourquoi, Op. 54, Chopin; Grande Polka in E-flat, Op. 22, Chopin.

*Graduate Recital by Miss Mata Hastay.*

Sunshine, Gurli; Sequie Gavotte, Patrick; Cheerfulness, Lichner; Italian Song, Leduc; Pretty Lass, Pacher; Morning Gleams, Bohm; Water Sprites, Williams; On Little Flower, King; La Sylphide, Lanner; American Girl, Webster; Witches, Les Meryes, Wachs; Cupid Animam, Kuhn; Love's Awakening, Moszkowski; Tarantelle, Mills; Second Valse, Godard; Funeral March, Chopin; Witches' Dance, MacDowell.

*Pupils of Western College Conservatory.*

Allegretto Grazioso, Lichner; Papillon, Mercé; Minuet, Rossini; Minuet, Op. 17, No. 1; Minuet, G. B. Telemann; Im Walde, Giese; Round, Op. 51, Beethoven; Soaring, Schumann; Sonata, Op. 24, Dussek; Williams, Kjerulf; Glosesco, Kirchner; Pas des Amazones, Chabaud; Rivière; Op. 12, Chopin; Bourette, Op. 10, Folies de Paris; Schlummernde, Schumann; Sonata, Op. 14, No. 2, Beethoven; Impromptu, Op. 90, No. 2, Schubert; Valse in E-minor, Chopin; Valse Mignonne, Schubert; Regatta Veneziana, Liszt; Impromptu, Op. 29, Chopin; Polische Tanz, Schwanke.

*Pupils of Harry N. Wiley.*

Heddy Rose, Lange; Fable, Schenck; Glistening Dew, Waltz, Friedrich; Bright Morning, Low; Hilarity, Lichner; Soldier's March (Four Hands), Koelling; Ride a Cock Horse, Swift; The Fair, Gurli; The Ball of the Forest-Sprites, Krug; The Fox, Schubert; Sonatina, Chabaud; Lili, Fairy, Waddington; Tyrolese, Op. 14, No. 1, Beethoven; The Beggar, Engelmann; Dance of the Sylphs, Heims; Norwegian Dance, Schubert; Musical Bedroll; Country Dance (Four Hands); Sartorio, Sonatina of Piccini; Remondini; Buttercup, Lavalle; Impromptu, Reinhold; der Freischütz (Six Hands), Weber-Krug.

*Pupils of Clarence E. Krishwill.*

Scherzino (Four Hands), Giese; Paper, The Correlation of Music and the Other Arts; Premier Fête (Four Hands), Mercer; Paper, Liszt, Rossini, and the Opera; Nocturno, Liszt; La Lisonjera, Chana made; Serenade, Schubert-Lisz.

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